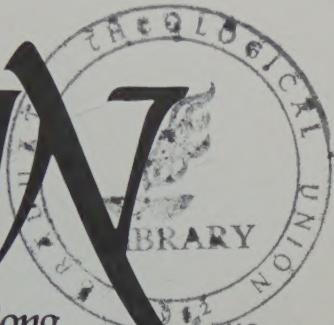


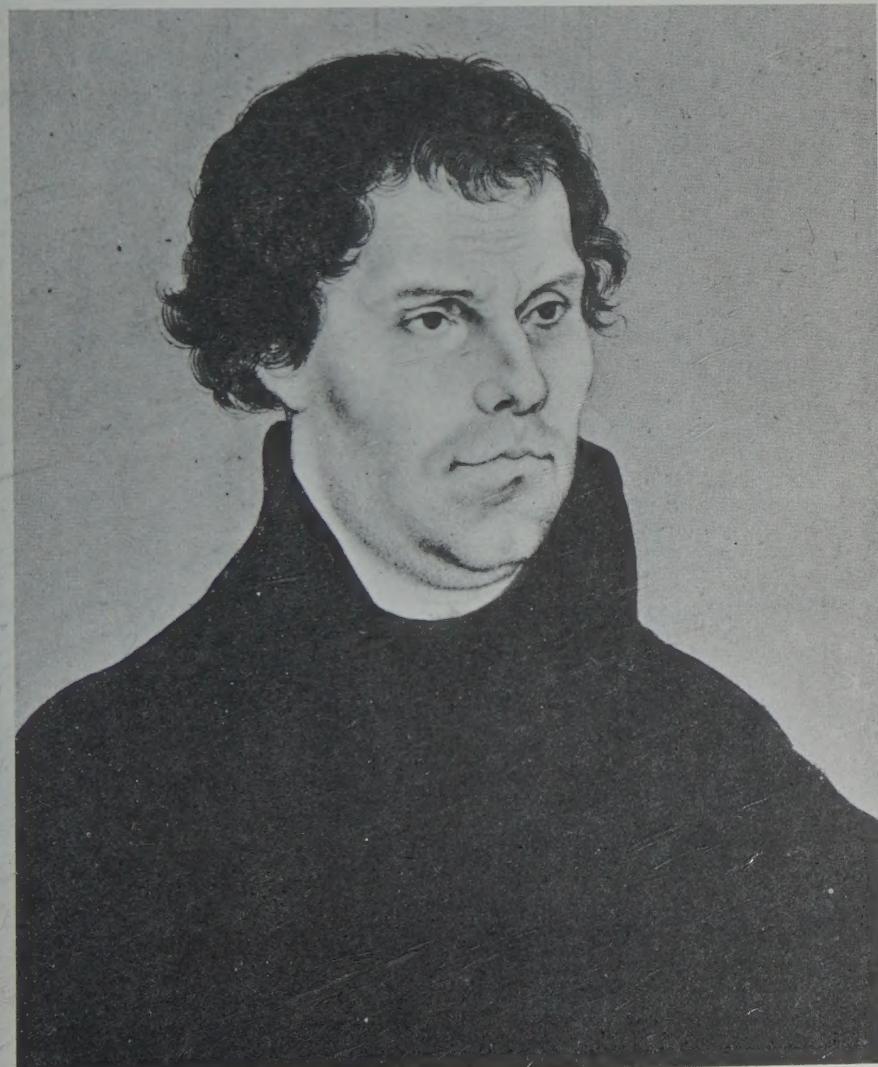
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The HYMN

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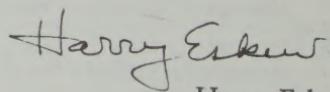
Editor's COLUMN

1983 is a Luther year—the 500th anniversary of Martin Luther's birth. In this issue two articles relate to Luther's great contributions to congregational song. Carl Schalk focuses on Luther's philosophy of music and its role in the church, and Jaroslav Vajda discusses the challenges involved in translating Luther's best known hymn *Ein' feste Burg*. Additionally, some of the Advent and Christmas music reviewed in this issue are settings of Luther's hymns and the Missouri Synod's new hymnal *Lutheran Worship* is reviewed.

For many years Mabel Stewart Boyter, one of America's leading children's choir specialists, has been a strong advocate of the importance of teaching a repertory of good hymns to children. In this issue she describes the five-year plan she and her late husband used to grow hymn loving churches, a plan that begins with the children's choirs and expands to include the whole congregation.

In 1954 the Hymn Society of America published the results of a hymn writing competition on the occasion of the Second Assembly of the World Council of Churches at Evanston, Illinois. The first choice of the eleven hymns published, Georgia Harkness' "Hope of the World," has found wide acceptance, appearing in most major American hymnals since

that time. This summer the WCC is convening in Vancouver, Canada, and the HSA has once again sponsored a search for new hymns on the assembly theme, "Jesus Christ the Life of the World." In this issue four hymns selected from the hundreds submitted are published: David A. Robb's "Creative Life, When You Spoke Forth," Harmon B. Ramsey's "Praise Be to Christ, the Lord of Life," E. Margaret Clarkson's "Jesus, Life of All the World," and Rae E. Whitney's "In the Beginning, before Pain and Sinning" (the last hymn given a new tune by Austin C. Lovelace). These hymns are published as a four-page centerfold which can be removed for separate use. Permission to reprint these hymns must be obtained from the HSA's copyright agent, the Hope Publishing Company, Carol Stream, IL 60187 (513-327-6308).



Harry Eskew

President's

MESSAGE

During my years of mission work on the Miskito coast of Nicaragua, I often had to walk along the beach of the outer banks from one village to another. During the rainy season (the area received over 200 inches a year), the lagoons became filled with water and rose up to eight feet above the sea level. In certain places the sand strip was only 20 to 30 yards wide. As I walked on this natural dike of soft sand the pressure of millions of tons of water seeking to break out caused the ground to feel as if it was trembling. It was impossible to walk across one of these sand dams and not sense this latent power.

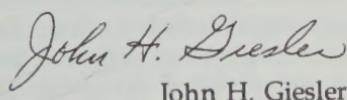
The creativity, experience, talent, and sheer intellect of the membership of the Hymn Society is much this way. One can sense this kinetic power when we gather at a convocation. During the hymn singing we can feel this power. The quickness of response to humor is almost instantaneous, much more rapid than a typical congregation. It is the energy of people trained to react quickly to black splotches on the printed page or to catch the subtle nuance of a complex meter or an internal rhyme pattern. The kinetic energy is alive and very exciting. This year's Convocation will be the same.

Recently I received my own complete set of the 32 volumes of *The Hymn* along with the excellent *Index*. What an experience to thumb through those early issues and spot a familiar name and recall with delight an article that touched my life 30 years ago while I was a student! To flip through the *Index* is like perusing the Who's Who of Hymnology! The

scope of the articles, the reviews, and the authors is overwhelming. What a debt we owe to Eskew and Loftis and this roll call! We can trace the footprints of the giants of hymnology. We can find enough inspiration and impetus to launch a thousand lectures, articles, sermons, or inspirational introductions for a hymn sing. We cannot but be uplifted by the pages of *The Hymn* for this is where our creativity meets the printed page.

As we deal with the implementation of the knowledge in the Dictionary of American Hymnology files and discuss publishers and computers, microfiche and microfilm, hardware and software, floppy disks, etc., we realize we are involved with the hi-tech of the 21st Century. Just imagine the staggering numbers: 7500 hymnals since 1640, a one million item first line index, with a quarter-million different hymns containing the work of 24,000 hymn writers plus general articles on every facet of American hymnody! It will take the combined efforts of the Hymn Society to see this through. It is the largest hymnic project ever undertaken and even exceeds the Julian classic.

The creations of the creative minds of creative people have a latent power. Only a computer will be able to chart the input of our hymn writers, composers, collectors, editors, and publishers as we complete the last 17 years of this century. What an exciting time to be alive.



John H. Giesler

Martin Luther's Hymns Today

Carl Schalk



Carl Schalk teaches at Concordia Teachers College, River Forest, Illinois. His publications include *A Handbook of Church Music* (with Carl Halter, 1978), and *Key Words in Church Music* (1978). He provided a number of hymn tunes and harmonizations as a member of the Hymn Tune Committee for the LBW. He recently completed his term as Hymn Research Chairman for the HSA.

None is likely to challenge the statement that Martin Luther, whose anniversary year we celebrate in 1983, played a central and pivotal role in establishing congregational song as an important part of Christian worship. As Ulrich Leupold has reminded us, "The sudden bursting forth of the Lutheran chorale is one of the most thrilling chapters in the history of the Reformation." (LW 53, p. 191)

It is commonplace to observe that the 16th century Reformation set God's people free to sing their psalms, hymns, and spiritual songs so that today the sound of singing congregations distinguishes not only Protestantism, but also increasingly characterizes the sound of worship in contemporary Catholicism as well.

What was it that made Luther's emphasis on congregational singing so vital, timely, and long-lasting in its influence? What were the factors which encouraged Luther himself to write texts and music for congregational song, as well as encourage those about him who were so talented to do likewise? Certainly the idea of a popular vernacular hymnody was not original with Luther. The tradition of popular religious song had been nourished up to the 16th cen-

tury through such various vehicles as the medieval *Leisen*, by popular religious songs in the Minnesinger and Meistersinger traditions, by the songs of the flagellants and other enthusiasts of the 13th and 14th centuries, by the songs produced by the mystics of the 14th century, as well as by the movement toward vernacular religious song already evident in the 15th century.

By the time of Luther and his followers, there was already available not only a variety of popular, liturgical, and ecstatic hymnody, but there also existed a climate in which it was possible to involve the people in liturgical congregational song in a more significant way than in the preceding centuries. The success of Luther, then, was due not only to his own great genius, but to the fact that his seed fell on fertile ground.

What then was the genius of Luther's contribution to congregational song? In this anniversary year of Luther's birth, many others will, I am certain, examine specific texts and melodies of Luther detailing their greatness and uniqueness. This is a necessary and worthwhile task. However, in this brief essay, I should like to suggest three aspects of Luther's attitude toward music in general and

hymnody in particular which formed the foundation for the greatness, popularity, and endurance of his hymnody as a significant part of the Church's song of faith, not only for his time, but for ours as well. The first deals with musical aspects of his thought, the second with matters concerning the text, and the third with the congregation's involvement in singing the faith.

1. *Luther's attitude toward the music of hymnody—as it was for all of music—was born of a conviction that music is a gift of God to be used by man in praise and adoration of God who created this good and precious gift.*

In contrast to other reformers who generally viewed music with suspicion and distrust, as a tool to be used with caution and always in need of careful control and direction, Luther alone commended all of music to be used in praise of its Creator.

Music is one of the loveliest and most glorious gifts of God. . . . (It) is a glorious gift of God, very like to theology. I would not part with my little gifts of music for anything in the world. (Smith and Gallinor, *Conversations with Luther*, p. 99.)

And in a comment which took the argument a step further, Luther remarked that it was in the cultivation of music at the highest levels of artistic perfection that the perfect goodness and wisdom of God is revealed.

. . . when man's natural musical ability is whetted and polished to the extent that it becomes an art, then do we note with great surprise the great and perfect wisdom of God in music, which is, after all, His product and His gift. (Buszin, *Luther and Music*, p. 6.)

Stated as simply as possible, Luther's primary paradigm or model of music in relation to the Christian life and worship was that of a good and gracious gift of the Creator, given to man that he might in turn use this gift in God's praise. As a result, Luther, alone among the 16th century reformers could unhesitatingly commend the use of music in the nourishment of the Christian life. In contrast to Calvin who only grudgingly permitted it a place in corporate worship—and that a rather limited one, or Zwingli, who banished it entirely from corporate worship, Luther, in the freedom of the Gospel, accorded it the highest place, next to theology.

Music, seen first of all as God's good gift, made possible its cultivation at the highest levels of artistic perfection, established it as next in importance to theology, and gave the Church the freedom to use all of music without fear. In emphasizing music as God's creation, not man's, and as God's gift to be used in his praise and in the proclamation of the Gospel, Luther set the stage for a situation in which composers, choirs, congregations, and instrumentalists were set free to develop their respective talents to the highest degree. The hymnody—and the music which developed around that hymnody—is eloquent testimony to the fact that the Church found Luther's views to be a fertile field in which to plant, cultivate, and reap a rich harvest of Christian song.

2. *For Luther, the hymnody of the Church was a vehicle for doxological proclamation.*

None spoke so clearly and forthrightly about the union of word and music to the end that God might be praised and His Word proclaimed to the whole world. In his Preface to

Georg Rhau's *Symponia iucundae*, Luther said:

Thus it was not without reason that the fathers and prophets wanted nothing else to be associated as closely with the Word of God as music. Therefore, we have so many hymns and Psalms where message and music join to move the listener's soul. . . . After all, the gift of language combined with the gift of song was only given to man to let him know that he should praise God with both words and music, namely, by proclaiming (the Word of God) through music and by providing sweet melodies with words. (LW 53, p. 323-24.)

In his Treatise on Good Works of 1520, Luther made clear that

After faith we can do no great er work than to praise, preach, sing, and in every way laud and magnify God's glory, honor, and name. (LW 44, p. 39.)

For Luther, then, to sing and praise the triune God for all that He has done, especially for His goodness revealed in Jesus Christ, is to proclaim God's good and gracious will for man.

Therefore accustom yourself to see in this creation your Creator and to praise Him through it. . . .

If any would not sing and talk of what Christ has wrought for us, he shows thereby that he does not believe. (Buszin, p. 5-6.)

"For Luther, to 'say and sing' was a single concept resulting from the inevitable eruption of joyful song in the heart of the redeemed. In contrast to some of the other reformers who saw music as always potentially troublesome and in need of careful

direction and control, Luther, in the freedom of the Gospel, could exult in the power of music to proclaim the Word and to touch the heart and mind of man." (Schalk, *Handbook of Church Music*, p. 15.)

For Luther, the Word around which Christians gathered at worship, whether sung, spoken, confessed, or shared in the Sacrament, was the good news of the Gospel or it was no Word at all. That Word of God was the word of guilt and forgiveness, of estrangement and reconciliation, of death and sin, and of life through Jesus Christ. In contrast to many hymn texts of later times (perhaps including our own) which are too often characterized by a superficial moralism, a cheap grace, and an easy and comfortable gospel, Luther spoke forthrightly of sin and grace, law and gospel, death and resurrection. As Ulrich Leupold again reminds us, "Luther's hymns were meant not to create a mood, but to convey a message. . . . They were written not to be read but to be sung by a whole congregation." (LW 53, p. 197.) That idea is central to Luther's hymnody which was always, in the reformer's view, to be doxological proclamation.

3. *Luther's understanding of the doctrine of the royal priesthood of all believers led him to underscore active congregational involvement in worship, particularly through the hymn or chorale.*

Among the various ways in which Luther's concern for this doctrinal emphasis occurs in his writing, particularly important is his concern that the people not only be present at worship, but that they be actively involved in the action of the liturgy. For 16th century Lutherans, that active involvement related particu-

larly to the singing of congregational hymns. But it was never participation simply for participation's sake. It was for the sake of participation in the liturgy.

The doctrine of the royal priesthood of all believers also introduced a democratic spirit which lent dignity to the office of each individual Christian's participation in worship. Such a democratic spirit, however, did not induce Luther to adopt lower standards of music, liturgical practice, or hymnody, or to abandon beauty or order. For Luther it was their priesthood, not their educational, spiritual, or cultural poverty which was the determining factor. Such an understanding, which placed the people of God at the very center of the liturgical and musical activity, took the people of God out of isolation and put them into the midst of a living and active circuit of praise and proclamation in which the hymn or chorale became the generating musical force. All the music of worship—including the hymnody—was in reality the song of the royal priesthood confessing and proclaiming to the world the good news of God in Christ.

Where Luther's understanding gained currency, it was no longer possible to maintain an individualistic and privatistic piety. Worship—and hymnody—was seen rather as the people of God, the assembly of royal priests, exercising their common priesthood in praise, proclamation, and prayer. Where the doctrine of the royal priesthood is used to excuse music which reaches for the lowest common denominator in either texts or music, it is being false to Luther's understanding which saw the great dignity of the royal priesthood as an important reason for encouraging active participation through musical and textual vehicles

which constantly call forth the very best which each partner in worship has to offer in the praise of God and in the proclamation of His name.

* * *

To understand Luther's contribution to the hymnody of the Church, we need to begin where he began: with an understanding of music as God's good gift to man; as a vehicle for the praise of God and the proclamation of His Word; and as an example of the royal priesthood of all believers in mutually edifying song.

Only then can we begin to understand the significance of Luther's great contribution to the Church's song. Only then can we understand and appreciate Luther's gift of song for the Church today.

Commenting on 2 Samuel 23:1-2 in his *On the Last Words of David*, Luther said the following.

St. Ambrose [and we might add also Luther] wrote many lovely hymns, and they are called 'Church hymns' because the Church accepted them and uses them as if the members had written them themselves and they were their hymns. That is why we do not say: thus St. Ambrose, Gregory, Prudentius, or Sedulius [or we might add Luther] sing, but we say: so sings the Christian Church. For the singing of Ambrose, Sedulius, etc. [and we might add Luther] are the hymns of the Christian Church, which the Church sings in union with them, and when they die, the Church remains, singing their hymns forever. (*Luther's Works*, Weimar Edition, 54, p. 33f.)

May these great hymns of this 16th century Reformer, born of a concern for music, proclamation, and participation, continue to be sung as long as the Church exists.

Translations of "Ein' Feste Burg"

Jaroslav Vajda



Jaroslav Vajda is on the editorial staff of Concordia Publishing House, St. Louis. He is a hymn writer and translator, and specialist in Slovak hymnody. Three of his hymns, several translations, and an essay on Slovak hymnody appear respectively in the LBW and in *Hymnal Companion*.

Among the numerous legacies left to the church by Martin Luther is a heritage of hymnody. The impetus his germinal collection of original and translated hymns gave to hymnic development is deserving of special note in this 500th anniversary year of his birth. It is no exaggeration to say that hymnody would not be what it is today without Luther's contribution and the central place hymn singing held in the Reformation movement.

Without question, of the 35 hymns attributed to Luther, the most popular and most widely translated is "Ein' feste Burg," "A mighty fortress is our God." Its date of composition is uncertain, but most likely it appeared in 1529 in a collection now lost, but available in a hymnal printed in 1531, more than a decade after the recognized beginning of the Lutheran Reformation in 1517. Universally referred to as the Battle Hymn of the Reformation, Luther wrote the text and tune as a hymn of comfort based on Psalm 46, and so used it daily at the Coburg Castle and often in his family devotions.

The hymn enjoyed immediate acceptance in Germany and was quickly translated into other languages as the Reformation caught fire in country after country. Togeth-

er with the Reformed doctrines, hymnody became the handmaiden of the Gospel, singing that good news into the hearts of the people. No elementary schooling was needed, not even literacy in the older generation, to learn a hymn as memorable as "Ein' feste Burg." The same was true of the other hymns emanating from the Reformation. They did not have to wait for the laity to learn how to read and write. As easy to memorize as age-old ballads, they accomplished their purpose effortlessly, simultaneously indoctrinating and establishing the new faith in hungry multitudes. Wherever the Reformation dropped its seed, there sprouted an indigenous hymnody together with a heritage of hymns from the Reformation cradle. And heading the list of Lutheran hymns was a rendition of "Ein' feste Burg."

It seems that apart from the Bible Luther's hymn is one of the most translated pieces of literature. According to Marilyn Stulken, author of the *Hymnal Companion to the Lutheran Book of Worship*, "it can be sung in some 200 tongues." Julian estimated more than 65 English translations of the classic at the time of the publication of his *Dictionary of Hymnology* at the turn of the century.

By 1900 the hymn had been translated into 83 languages, according to Julian. Those who worked on the hymn texts for the *Lutheran Book of Worship* (1978) are aware of still other efforts to render an adequate translation of the hymn in English. And the challenge continues as hymnal compilers settle for "not quite" translations to meet publication deadlines.

In this study we shall focus our attention on the problems and compromises involved with the translation of Luther's hymn into English. Assuming that compilers of English and American hymnals in the past sifted through many of the available translations of the hymn and went into publication with what they felt was the best effort to date, we can conclude that the texts which appear in major English and American hymnals most frequently are finalists in the search for a suitable translation. Until the appearance of the *Lutheran Book of Worship* (LBW) in 1978 and *Lutheran Worship* (LW) in 1982, two translations dominated the American scene: that of Frederick H. Hedge in the *Service Book and Hymnal* (SBH) of the American Lutheran Church and the Lutheran Church in America, serving two-thirds of America's Lutherans, and that of Thomas Carlyle greatly altered in the *Lutheran Hymnal* (TLH), used mainly by the Lutheran Church-Missouri Synod and affiliated bodies.

When the Inter-Lutheran Commission on Worship preparing the LBW approached the question of a text suitable for the last quarter of the 20th century, it reviewed both texts which had been in use for more than half a century in both bodies and compared recently translated versions. In the end it decided to publish a conflation of the two texts with alterations. The compilers of *Lutheran*

Worship (LW) went a step further and came up with an altered translation by Samuel Janzow. In each case, a number of text committee cooks had a hand in the concoction of the ultimate broth. And even that was not to everyone's taste, as subsequent editions of both hymnals will attest.

Why not settle for Hedge or Carlyle and let it go at that? For one thing, contemporary poets want to try their hand at a better translation as did their predecessors in previous generations. Certain phrases are more archaic to modern ears than they were to our parents, and even to us just 20 years ago. The spate of new bible translations tries to satisfy that development of language in the rendition of the Scriptures. Why not expect the same kind of demand for a hymn derived from the Scriptures and sharing its language and imagery? This continues to be a nettling question for contemporary hymnodists: Is the fortress and battlefield imagery as valid for worshippers today as it was for the people of Shakespeare's day? And is it limiting the understanding usage of a hymn to restrict its imagery to that shrinking number of worshippers who are steeped in the King James Version and can make the mental transition and application to contemporary circumstances?

Anyone attempting to recast Luther's hymn in today's idiom is in for some drastic decisions and disappointments. The very opening line has to be conquered and disposed of at the risk of casting the hymn into limbo for those who search for it in indexes. Get rid of the fortress concept and you are in for a creation of a new hymn. And what do you do with the Scriptural source of the hymn, Psalm 46? Or do you begin with an updating of the Psalm and then use

that as your basis for a new Mighty Whatdoyoucallit? Finding this dilemma insoluble, most hymnal compilers have opted to keep Luther's analogy and deal with internal archaisms and other troublesome problems.

An important consideration in the choice of texts by the users of the SBH

and the TLH depended on the metrical form of the melody chosen. Hedge fit the isometric musical setting in the SBH, whereas Carlyle's altered text fit the rhythmic setting of Luther's original melody with its shorter lines. Most hymnals using the isometric tune find Hedge's translation more fitting. In the preparation of the LBW

Ein' feste Burg

1. Ein feste Burg ist unser Gott,
ein gute Wehr und Waffen.
Er hilft uns frei aus aller Not,
die uns jetzt hat betroffen
Der alt Böse Feind,
mit Ernst er's jetzt meint;
gross Macht und viel List
sein grausam Rüstung ist,
auf Erd' ist nicht seins gleichen.
2. Mit unsrer Macht ist nichts getan,
wir sind gar bald verloren.
Es streit' für uns der rechte Mann,
den Gott hat selbst erkoren.
Fragst du, wer der ist?
Er heisst Jesus Christ,
der Herr Zebaoth,
und ist kein ander Gott.
Das Feld muss er behalten.
3. Und wenn die Welt voll Teufel wär
und wollt' uns gar verschlingen,
so fürchten wir uns nicht zu sehr,
es soll uns doch gelingen.
Der Fürst dieser Welt,
wie saur er sich stellt,
tut er uns doch nicht;
das macht: Er ist gericht'.
Ein Wörtlein kann ihn fallen.
4. Das Wort sie sollen lassen stahn
und kein' Dank dazu haben;
er ist bei uns wohl auf dem Plan
mit seinem Geist und Gaben.
Nehmen sie den Leib,
Gut, Ehr, Kind und Weib,
lass fahren dahin;
sie haben kein' Gewinn.
Das Reich muss uns doch bleiben.
—Martin Luther (1483-1546)

Translations of "Ein' feste Burg"

I. By Frederick H. Hedge (1805-90)

1. A mighty fortress is our God,
A bulwark never failing;
Our helper he amid the flood
Of mortal ills prevailing;
For still our ancient foe
Doth seek to work us woe;
His craft and power are great,
And, armed with cruel hate,
On earth is not his equal.
2. Did we in our own strength confide
Our striving would be losing;
Were not the right Man on our side,
The Man of God's own choosing.
Dost ask who that may be?
Christ Jesus, it is he;
Lord Sabaoth his Name,
From age to age the same,
And he must win the battle.
3. And though this world, with devils filled,
Should threaten to undo us;
We will not fear, for God hath willed
His truth to triumph through us.
The prince of darkness grim,
We tremble not for him;
His rage we can endure,
For lo! his doom is sure,
One little word shall fell him.
4. That word above all earthly powers,
No thanks to them, abideth;
The Spirit and the gifts are ours
Through him who with us sideth:
Let goods and kindred go,
This mortal life also;
The body they may kill:
God's truth abideth still,
His kingdom is forever.

and LW, the commissions decided to offer both musical settings and so came up with an adjustable version of the same text that would fit either setting while updating the language and taking care of other concerns.

Apart from the rhythmic/isometric choice, the commissions wrestled with at least two other questions: 1) how to render Luther's line 2 in

stanza 4, "und kein' Dank dazu haben," for which SBH (Hedge) has "No thanks to them," and TLH (Carlyle alt.) has "Nor any thanks have for it," and LBW (Composite): "No thanks to foes who fear it." None of the efforts express the original's meaning, which is something like "willy-nilly," "whether they want to or not." The solutions turn out to be

II. By Thomas Carlyle (1795-1881), alt. TLH

1. A mighty fortress is our God,
A trusty shield and weapon.
He helps us free from every need
That hath us now o'er taken.
The old evil Foe
Now means deadly woe;
Deep guile and great might
Are his dread arms in fight;
On earth is not his equal.
2. With might of ours can naught be done,
Soon were our loss effected;
But for us fights the Valiant One,
Whom God Himself elected.
Ask ye, Who is this?
Jesus Christ it is,
Of Sabaoth Lord,
And there's none other God;
He holds the field forever.
3. Though devils all the world should fill,
All eager to devour us,
We tremble not, we fear no ill,
They shall not overpower us.
This world's prince may still
Scowl fierce as he will,
He can harm us none,
He's judged; the deed is done;
One little word can fell him.
4. The Word they still shall let remain
Nor any thanks have for it;
He's by our side upon the plain
With His good gifts and Spirit.
And take they our life,
Goods, fame, child, and wife,
let these all be gone,
They yet have nothing won;
The Kingdom ours remaineth.

as problematic as the original.

Another question that would not have troubled hymnal compilers 15 years ago is the "sexist" reference to "wife" in the last stanza. This was easily resolved by changing "wife" to "spouse" and rhyming it with "house" rather than "life." Of course, Luther's original choice of words (Leib/Weib) is abandoned, but the

sense is retained though weakened since the loss of "house" is not as great as the loss of "life." LBW tries to salvage the "loss" by following the list of losses with the line "Wrench our life away," which constitutes an enjambment with the previous lines rather than breaking and starting a new thought to match the break in the tune.

III. Lutheran Book of Worship Versions

(Isometric lines in parentheses)

1. A mighty fortress is our God
A sword and shield victorious;
He breaks the cruel oppressor's rod
And wins salvation glorious.
The old evil foe, (The old satanic foe)
Sworn to work us woe, (Has sworn to work us woe!)
With dread craft and might (With craft and dreadful might)
He arms himself to fight
On earth he has no equal.
2. No strength of ours can match his might!
We would be lost, rejected.
But now a champion comes to fight,
Whom God himself elected.
Ask who this may be: (You ask who this may be?)
Lord of hosts is he! (The Lord of hosts is he!)
Jesus Christ, our Lord, (Christ Jesus, mighty Lord,)
God's only Son, adored.
He holds the field victorious.
3. Though hordes of devils fill the land
All threatening to devour us,
We tremble not, unmoved we stand;
They cannot overpower us.
This world's prince may rage (Let this world's tyrant rage;)
In fierce war engage. (In battle we'll engage!)
God's judgment must prevail!
One little word subdues him.
4. God's Word forever shall abide,
No thanks to foes who fear it;
For God himself fights by our side
With weapons of the Spirit.
If they take our house, (Were they to take our house,)
Goods, fame, child, or spouse, (Goods, honor, child, or spouse,)
Wrench our life away, (Though life be wrenched away)
They cannot win the day.
The Kingdom's ours forever!

I recall a panel discussion on translations of Poe's "The Raven" at a conference of the Czechoslovak Academy of Arts and Sciences at Columbia University. A roomful of dilettantes spent a couple of hours comparing the efforts of four Czech and four Slovak poets to render that American masterpiece in acceptable translation. All eight translators stumbled on the most critical word in the poem, "Nevermore." Most had mastered the duplication of onomatopoeia of the poem, but could not agree on a suitable Slavic word for "Nevermore." This failure simply goads others to try their hand at the conundrum. A similar challenge prods English and other language poets to keep trying to penetrate Luther's fortress-like text. As English (and American) drifts further away

from the sturdiness and ruggedness of Elizabethan language and the original imagery becomes more remote to a space-age generation, the odds increase against a suitable duplication of the strength and impact of Luther's great hymn.

Perhaps the direction of future translations of the hymn will follow the daring example of the latest Roman Catholic hymnals where one is first surprised to find the hymn included at all, and then taken aback to discover that a completely new text has been written to the famous melody. In any case, English-speaking hymn-writers will continue to be challenged by the need to keep this inspiring text accessible and memorable for each succeeding generation of God's people in a world where the conflict with evil never ceases.

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Growing a Hymn-Loving Church: An Interview with Mabel Stewart Boyter



Mabel Stewart Boyter, church music consultant and specialist in children's choirs and music education, is currently Director of Children's Choirs at Second Ponce de Leon Baptist Church in Atlanta. Her published teaching aids are used widely in the fields of music education and church music. Her active schedule includes leadership positions in national, state, and local church music festivals and workshops.

(This is a conversation between the Editor of *The Hymn* and Mabel Stewart Boyter at her home in Atlanta on January 15, 1983.)

The Hymn: Mrs. Boyter, you're known far and wide for work with children's choirs, but yet I understand you have a great interest in hymns. Would you tell us something about this?

Mrs. Boyter: Hymnology is one of the greatest subjects for adults as well as children, and I feel the great texts we have in some of our hymns are great molding agencies in the lives of children and adults. Unfortunately I find adults very reluctant to learn many new hymns. I find the opposite true of children. They love to sing hymns! The brevity of hymns is number one; they know at the end of the page that's it. The melodies and the forms of hymns also have great appeal. They like law and order though they do not realize or admit it. We study hymns and find a number of them with AABA form. This makes it easy for them to remember a melody. They're always interested in memorizing things, and like little blotters they can read through a hymn several times and almost know it from memory.

Adults sometimes have difficulty retaining new words and melodies, while children learn and retain easily. Therefore we should capitalize on this ability and expose them to as many great hymn texts and melodies as possible. The hymns most of us sing as adults were learned between the ages of 7 and 12! Hence, for the sake of Christian development of children, our slogan should be—"Hymns Unlimited."

The Hymn: Would you comment on the hymn singing of congregations today and ways in which it could be improved?

Mrs. Boyter: I think all ministers and ministers of music I know are interested in improving congregational singing. But so many times we go at it in the wrong way. First we feel if we have a song leader beating the air that will make good congregational singing. That's not always effective. Hymn singing has to come from the hearts of people if it's genuine. My husband and I studied this a great deal and wondered how

we could go about improving the situation and inspire people to become interested in following what we would like to do, so we designed a program and called it "GROWING A HYMN-LOVING CHURCH," on a five-year plan.

On starting, there were several things we knew not to do. We would not start teaching new hymns to the men and women's Bible classes. That would spell doom to such a project to start with! They are not interested in learning anything new; they're too tired. The alternative, we decided, would be to start with the children. Teach them the hymns and let them spread the good word to others.

Each year, some 25 hymns were chosen for learning, 15 of which were to have first stanzas memorized.

The Hymn: Would you describe this five-year program for us?

Mrs. Boyter: We first had to get the minister's approval, and he was delighted. Then we publicized through the church paper and pulpit. Our first project was to have a "Hymn Memorizing Contest" with all children's choir members—7-12 years old. The question came up, "Did you choose the hymns for the children to learn this first year?" The purpose of year one was to GET PARTICIPATION on the part of the children, their parents, the Sunday School, everybody. So we insisted they learn as many hymns as possible. It made no difference where they learned them, or from what hymn book they were chosen.

I saw to it that they learned at least 25 hymns of my choosing, during rehearsal. They were not memorized at this point but could be sung well with the hymn book.

After this project was well underway, the next step was introduced. We instituted a hymn-memorizing contest. The rules were:

1. First stanza and melody sung from memory
2. Without accompaniment
3. Sung before a listening committee (composed of choir mothers)

Each child had a "Hymn Sheet" in the workbook for his/her record. What listed:

Title _____

Date sung _____

Initials of person who listened _____

Each listener also had a duplicate sheet for a permanent record, and this was collected at the end of each rehearsal and recorded in a special chart by the Hymn Chairman.

The listeners were stationed in Sunday School rooms 15 minutes before and after rehearsal, and children were instructed to get in the shortest line and take his/her turn for singing. This slightly extended schedule avoided an extra trip to the church.

My choir of 7 and 8 year-olds learned to sing all 31 hymns of European origin in our choir year. I felt this was a great accomplishment. When they could sing them with the book, we chose 10 of which we memorized the first stanza.

Each year, some 25 hymns were chosen for learning, 15 of which were to have first stanzas memorized. Year by year their repertoire of memorized poetry and melody was expanded. In three months there was so much

excitement about it we got excited ourselves. Of course we didn't expect to see very much change in the congregation's singing at this point. We were planting seeds this first year. But as it took root we moved to step two which was to get the parents at home to teach them any hymn they knew and would like the children to learn.

The Hymn: In this step did the parents make the choice of the hymn?

Mrs. Boyter: They made the choice of any hymn from any hymn-book. It could be taught by any method; participation was the important thing.

The Hymn: I understand that in the first year you also had a family hymn sing.

Mrs. Boyter: As soon as we had the interest of the family, we felt it was time to pull things together in a group effort. So, the last of April we had a family hymn sing which was publicized beginning in January. We did nothing cold. Everything had preparation. The children were taught a number of new hymns which we wanted to introduce to the family. We didn't dare do just the new ones, but included as well the old favorites. We offered an award (a certificate) to all the one-hundred percent families. For four months we publicized through the children the ONE HOUR event from 3:30 to 4:30.

Now Sunday afternoon is not a time when fathers like to come to church for a hymn sing. We knew that, and said nothing ourselves but let the children carry the message. Parents were to promise their children they would come for that ONE HOUR. I told the children that if we were in the middle of a hymn when the clock said 4:30 we'd go. So

fathers who would interrupt their golf game knew it was but for one hour!

We thought perhaps we would have three or four perfect attendance families. We had 17 one-hundred percent families, including a five-week old baby! This little fellow insisted on perfect attendance from the family but that meant bringing the baby. I hadn't thought of that, so, in subsequent "Sings," anyone absent under five did not count against perfect attendance.

Interest was great. In fact, a number of fathers came up to me afterwards and said, "I didn't want to come, but I must confess, I really enjoyed it." And they were introduced to five new hymns that afternoon! But I had seen to it that these new hymns were memorized in rehearsal by the children. The parents were embarrassed not to sing when their children knew the hymns from memory. This was sort of a sneaky way to get in the back door, but it took off with wings from that time. The next year we had two family sings and from that it soared.

The Hymn: Did you have a particular way of motivating the children to learn these hymns?

Mrs. Boyter: Yes, I did. I made a great mistake the first year saying that the person memorizing the most hymns would receive an award. This was a mistake because it is not fair to compare the memorizing ability of an eleven year old with that of a seven year old. So the next year I changed this, offering an award to the child for the most hymns learned in each age bracket.

The second year we offered an award for the most hymns played on any instrument. I wanted to utilize

private lessons the children were having by channeling them into an outlet in the church. That year the little girl who won the award played 108 hymns on the clarinet! Today this person is grown, with children of her own, and continues to play for Sunday school classes from the same spiral hymnbook she won.

The Hymn: What was the award for the winners in the memorizing contest?

Mrs. Boyter: A hymnal with the child's name engraved in gold. Many mothers told me that, upon winning that hymnal, the children would even sleep with them. For a long time they wouldn't even sing from the church's hymnbook; they wanted their own book. This was good because I've always tried to teach children that, next to the Bible, the hymnbook is one of the greatest sources of spiritual inspiration.

. . . I've always tried to teach children that, next to the Bible, the hymnbook is one of the greatest sources of spiritual inspiration.

The Hymn: What other projects did you have to expand the growing of a hymn-loving church?

Mrs. Boyter: We had a Hymn Festival sponsored by the choirs and Christian education departments. The choirs and Sunday school classes had reserved sections in the church, but the whole congregation was involved. It was a tremendous success.

Following that was a project of learning hymns of European origin. We chose 31 of these which were learned by countries. We went into a bit of history and background on

these.

Following that we had a hymn study from a book I've written, *My Favorite Hymns of Praise*, published by Carl Fischer, Inc. We went into study of the background, text, form and melody, growing in the knowledge of hymnology as well as singing.

The Hymn: How many people attended the first family hymn sing?

Mrs. Boyter: We invited anyone who wanted to come, but very few came except family members. We had 300 to 400 in attendance which, we felt, was a great success. We had two hymn sings the next year, then went into the special project I mentioned. The European countries we chose were England, Germany, Ireland, Scotland, Italy, Wales, Poland, Switzerland, Sweden, and Norway. Some of these hymns they already knew because we wanted some old

and some new. We knew that when they had an old hymn in their hearts and minds, every time they sang it would be like meeting an old friend. But we wanted to stretch them with some new ones also. From England, one of the favorite new hymns was "God Is Working His Purpose Out." It can be effectively used as a round. The children love it and are challenged by the "round" treatment.

The question comes up, "Why do you memorize only one stanza?" I feel the memory pattern of children is so marvelous that I would rather they know 100 hymn tunes with one stanza in their hearts and minds than

5 with four stanzas. When a new hymn is introduced to the congregation the man in the pew closes his book not because he cannot read the words but because he doesn't know the tune to fit the words to. As previously stated, the period from 7 to 12 is when we learn most of the hymns we sing the rest of our lives. So my project in children's choirs is to teach as many tunes as possible, and when child can read, he can sing as many stanzas as printed.

The Hymn: How does this five year program build year by year?

Mrs. Boyter: The first year any hymn from any book learned anywhere was acceptable. The second year I began to choose hymns myself, 25, of which 15 were memorized. The next year 35, then 50. Then, "Hymns Unlimited" became our project title. We had the memorizing contest each year but you could not get credit for one pre-

One of the most interesting experiences I had came from an eleven year old. . . . She sang 208 hymns in one year!

viously sung. Playing hymns on instruments was a big part of the development too, as you recall.

One of the most interesting experiences I had came from an eleven year old. The girl was a brilliant child, the only one from her broken home to come to church. After the third year she was so interested she took off on her own. After singing all the hymns in the denominational hymnal she knew, she went to the church library and got hymnals from other denominations. They had been taught the most important thing about hymns was the text—what it said. The melody came

next. She knew just enough piano to pick out one note at a time and went through these books learning hymns. She sang 208 hymns in one year!

Years later, this same girl came up to me after a special service saying, "Mrs. Boyter, you probably don't remember me," and told me her name. Of course I remembered her and I was so happy to see her. She said she was a senior in college and related, "I'm still singing the hymns you taught me years ago in choir and I want you to know how much those experiences still mean to me."

This is what I call *bread "cast on the waters"* coming back to you *"buttered!"* This young lady was a special example of what hymnology can do in the hearts of children if it's planted in time and nurtured.

The Hymn: That's interesting from a personal standpoint. How about the congregation as a whole?

Mrs. Boyter: In five years a transformation had taken place in a way we did not realize. Growth had taken place in all areas of the church music, and had extended into the congregation.

One summer at the end of the fifth year a marvelous thing happened. After an eleven o'clock service a stranger came up to the minister, introduced himself as a visitor from West Virginia and said, "I thoroughly enjoyed your service, but the reason I'm staying is I am intrigued by something. I have never heard such congregational singing in my life. Where is your organ? I never could find it."

The minister said it was sunken in the choir loft to which the visitor replied, "It is a gorgeous instrument and I'm fascinated that you had such excellent singing. But where is your song leader? I saw no song leader. How do you account for it?"

Then the minister related what we had done with the project over the five year period, beginning with children's choirs to the family, the family to the church school, church school to the congregation, and then reaching into the community.

This climaxed the five years and my husband and I felt this one man's awareness that something special had been done to achieve that Sunday morning's experience was worth all the effort and nurture we had given to the project.

Today the same congregation is singing many of the hymns they had never heard before the family hymn sings.

There's something I forgot to mention. On Wednesday evenings, my husband, instead of having the short song services most churches have, proposed to the congregation that they learn to read hymns. Within six weeks, he said, they could learn this with fifteen minutes attention per week. He would teach them enough of the fundamentals of music that they could fend for themselves on new hymns. They agreed. Adults will try something for six weeks which they would find difficult to tolerate for six months, so the timing was important. After these weeks of sim-

ple instruction of basics some members told him they thought even *they* could handle a new hymn! So they experienced the educational aspect in addition to hymnology. It taught music, theology, and a love of hymns.

The Hymn: I believe you have tried this five year program in other churches.

Mrs. Boyter: Yes, and it has been successful in all of them, with only a few changes here and there. *Participation* the first year is essential. Without that, there's no need to go further. And sometimes we have to retreat and wait for people to catch up. Your leaders, though, are your *children*.

The Hymn: What would you say are the main ingredients leading to the success of this program?

Mrs. Boyter: First, the minister and minister of music must have a vision and a sense of the need. Secondly, you need to know where you are, where you want to go, and how to get there. Then you should verbalize your plan and put it on paper, realizing that you are working not necessarily with musicians, but with all people. Then after studying, analyzing your project, begin and stick to it with enthusiasm, patience, perseverance and prayer. The pay off is worth all the effort when we realize what it does in the minds and hearts of people.

At press time we learned that the textbook on hymnology for congregational use authorized by the Executive Committee of the HSA and the Committee on Skills and Resources of the AGO has just been published. *Hymns: A Congregational Study* by James Rawlings Syndor is available from Agape, Carol Stream, IL 60187. Student ed., \$4.95; teacher ed., \$5.95.

The Hymns of Benjamin Keach: An Introductory Study

David W. Music



David W. Music is a music faculty member of California Baptist College, Riverside. He was contributing editor for *Hymns in Periodical Literature* in 1981. This article was a paper presented to the Symposium on Baptist Hymnody at New Orleans Baptist Theological Seminary in 1982.

Benjamin Keach has long been recognized as one of the pioneers of English hymnody. While the title "Father of English Hymnody" which has sometimes been bestowed upon him is certainly underserved, the significance of his contributions to the development of English hymnody should not be minimized.

Keach's fame rests primarily on three bases: (1) his introduction of singing into the Baptist church at Horselydown, Southwark, London; (2) his treatise in defence of singing, *The Breach Repaired in God's Worship* (London, 1691); and (3) his hymnal, *Spiritual Melody* (London, 1691). The first two aspects of his contribution to English hymnody have been fully dealt with elsewhere.¹ However, Keach's hymnals and their contents have generally been dismissed as "doggerel" and not deemed worthy of serious study. It is true that the majority of his hymns do not commend themselves to modern congregational singing. They undoubtedly do not deserve the kind of attention given to the works of Watts, Wesley, and other great hymnodists; neither do they deserve the complete neglect which is usually their lot. The present study concerns itself with several specific aspects of Keach's hymn-writing with the hope that a fuller understanding of early English hymnody will result.

Sources of Hymns by Benjamin Keach

The writing and publishing of hymns occupied Benjamin Keach for most of his adult life. He is said to have begun writing a new hymn each week soon after the publication of his first book in 1664.² The majority of these hymns probably remained in manuscript—from which they were lined out to the congregation—and have been lost. However, a large number of them were deemed worthy to make their way into print. Most of these published hymns appeared in two books, *Spiritual Melody* and *Feast of Fat Things Full of Marrow* (London, 1696), but hymns by Keach also appeared in several of his other books. The following list of books containing hymns by Keach shows the extent of his hymn-publishing activities. With the exception of the first book, the dates given at the left are of the edition examined by the writer.

1664	<i>The Child's Instructor</i> ³
1666	<i>Zion in Distress</i> ⁴
1676	<i>War With the Devil</i> (4th ed.; 1st ed. pub. 1674)
1679	<i>The Glorious Lover</i>
1684	<i>The Travels of True Godliness</i> (3rd ed.; 1st ed. pub. 1683)
1689	<i>Distressed Zion Relieved</i>
1691	<i>The Counterfeit Christian</i> <i>Spiritual Melody</i>

- | | |
|------|--|
| 1692 | <i>The Banqueting-House</i>
(2nd ed. of <i>Spiritual Melody</i>) |
| 1694 | <i>A Gold Mine Opened</i> |
| 1696 | <i>A Feast of Fat Things</i> |
| 1698 | <i>Christ Alone the Way to Heaven</i> |
| 1700 | <i>Spiritual Songs</i>
(2nd ed. of <i>A Feast of Fat Things</i>) |

In most of these books the hymns appeared only incidentally. However, except in the first two publications, the hymns were clearly labelled as such; there is no reason most of them could not have served as congregational hymns. Indeed, several of the hymns found in primarily non-hymnic sources later appeared in *Spiritual Melody*. Others were clearly said to have been sung on specific occasions.⁵

Many of Keach's hymns were written in several sections, particularly in *Spiritual Melody* and *The Banqueting-House*. These various parts were occasionally separated from the remainder of the hymn and used independently. This is evident from the title page of *Spiritual Melody*, which claimed the inclusion of "near three hundred sacred hymns," though only 147 were enumerated. By counting each part of a hymn as a separate unit the total is brought up to 283.⁶ The total number of hymns published by Keach, counting each part as a separate hymn, runs to nearly 500.

Keach the Borrower

It has generally been thought that the hymns found in Keach's books were all of his own composition, save for the "curious insertion" of a psalm version by John Patrick in *Spiritual Melody*.⁷ However, an examination of Keach's hymnals reveals that many of the hymns in these books came wholly or in part from the works of others. With the exception of the

hymn by Patrick and two short passages in *A Feast of Fat Things* the names of the original authors were not given in Keach's books. This leaves him open to the charge of plagiarism, but it should be noted that he never specifically claimed to have authored all the hymns in his books, though his silence on this point has tended to give that impression. Also, such transference of material was common in the 17th century. It is difficult to believe that he was trying to pass off these borrowings as his own work, for many of them came from the most popular hymnic works of his day. Some of the authors whose works Keach borrowed are noted here.

John Patrick—The only hymn in *Spiritual Melody* expressly attributed to someone besides Keach was "All Ye that Serve the Lord, His Name" (p. 368), which was said to be "A Hymn of Dr. P. taken out of his ([Century of Select Psalms, p. 201])." "Dr. P." was, of course, John Patrick, whose *A Century of Select Psalms* was first published in 1679. "All Ye that Serve the Lord, His Name" also appeared in *A Feast of Fat Things*, minus the attribution to Patrick.

William Barton—The largest single source for Keach's borrowing in *Spiritual Melody* seems to have been William Barton's *Four Centuries of Select Hymns* (London, 1668). *Four Centuries* had been issued without Barton's approval,⁸ and his *Six Centuries of Select Hymns* (London, 1688), issued posthumously, was supposed to correct the "errors" of the pirated edition. However, Keach either did not know *Six Centuries* or preferred the versions in *Four Centuries*, for his borrowings came from the latter source.

Significantly, all of Keach's appro-

riations from *Four Centuries* appeared in Part VIII of *Spiritual Melody*, which was titled "SACRED HYMNS of Praise, on several Occasions: As they have been sung in several Congregations" (p. 313). In fact, of the 17 psalm versions in this section of the hymnal, ten were written wholly or in large part by Barton. These include:

- The Man Is Bless'd that Shuns the Snare, p. 370 (Barton, p. 199)
God is a Righteous Judge, Be Sure, p. 373 (Barton, p. 204)
Thou Wilt Arise in Mercy Yet, p. 376 (Barton, p. 224)
Mark and Behold the Perfect Man, p. 377 (Barton, p. 273)
The Lord is Just in All His Ways, p. 378 (Barton, p. 192)
How Amiable are thy Bless'd Tents, p. 379 (Barton, p. 250)
Give Laud unto the Lord, p. 381 (Barton, p. 251)
Return, O Lord, How Long a Space, p. 382 (Barton, p. 288)
My Soul Now Bless with Readiness, p. 382 (Barton, p. 216)

In addition to these more or less literal borrowings of complete hymns Keach made use of individual stanzas from Barton's book, occasionally altering them slightly. An example is the hymn "Let that Life-breathing Face of Thine" (p. 349), in which the first and third stanzas are based on Barton's "Let Those Life-Breathing Lips of Thine" (p. 83).⁹

Keach apparently tired of Barton's hymns, for none of the latter's works

- Awake my Soul, Awake my Tongue, p. 18 (Mason, p. 18)
Come Near, Come Nearer yet and Move, p. 22 (Mason, p. 98)
Our King Doth at his Table Sit, p. 23 (Mason, p. 100)
My Heart's Delight is Red and White, p. 24 (Mason, p. 127)
To Render Thanks unto the Lord, p. 100 (Mason, p. 48)

seemed to have appeared in *A Feast of Fat Things*. However, the extensive borrowings from Barton in *Spiritual Melody* shows that his hymns were as acceptable to the singing Baptists as had been his earlier *Book of Psalms in Metre* (London, 1654).

John Mason—Another early English hymn writer who served as a source for Keach was John Mason, whose *Spiritual Songs* was first published in

1683. Most of the borrowings from Mason occurred in *A Feast of Fat Things*. However, a few stanzas from Mason's book also appeared in *Spiritual Melody*. Mason's remarkable hymn "Blest Be My God that I Was Born" (p. 23)¹⁰ was reworked by Keach and included in *Spiritual Melody* as "Blessed Be God that We

Were Born" (p. 235). Keach also borrowed the second and fifth stanzas of Mason's "My Soul Doth Magnify the Lord" (pp. 36-37), which he turned into the first stanza of his "Down from Above the Blessed Dove" (p. 188) and stanzas four and five of "Thy Spirit's Swift, He's Swift in Flight" (p. 190).

Several hymns in *A Feast of Fat Things* were written in large part by Mason, including:

By far the most significant of these borrowings is "Awake my Soul, Awake my Tongue," for this is probably the only hymn attributed to Keach that appears in a modern hymnal (*Baptist Hymnal*, Nashville, 1975, No. 96). It has been called one of Keach's "better efforts."¹¹ However, a comparison of the *Baptist Hymnal* version with the four stanzas from Mason's book quoted here shows that

Keach can be credited only with having altered Mason's hymn, though his changes were mostly for the better:

Away dark Thoughts, awake my Joy;
Awake, my Glory, sing
Sing Songs to celebrate the Birth
Of Jacob's God and King.

O happy Night that brought forth Light
Which makes the Blind to see!
Then Day-spring from High came down
To cheer and visit Thee.

The wakeful Shepherds near their Flocks
Were watchful for the Morn;
But better News from Heav'n was brought
Your Savior Christ is born.

In Bethlehem-Town the Infant lies,
Within a Place obscure,
O little Bethlehem, poor in Walls,
But rich in Furniture!

(Others stanzas follow in both Keach's and Mason's books)

It has already been noted that several stanzas from Mason's hymn "My Soul Doth Magnify the Lord" were used with slight alterations in *Spiritual Melody*. The first stanza of this hymn also appeared in *A Feast of Fat Things* (p. 7), where it was similarly altered. Keach's second hymnal also included a hymn, "O thou Beloved of my Soul," in which the third and fourth stanzas are marked "Au. Mr. M." (p. 70). There is a strong possibility that these stanzas are by Mason, but the writer has been unable to locate them in Mason's works.¹²

That Keach thought highly of Mason's *Spiritual Songs* is evident from his extensive use of it in his own books. However, Keach was apparently aware that Mason's hymns lacked the polish of Barton's better efforts, for he seldom included a hymn by Mason without making

alterations in it. Keach certainly was not one to be overly concerned about poetic quality—as is shown by some of his own hymns—but he was at

least able to make a fairly impartial judgement of another man's work.

Richard Davis—Some stanzas of certain hymns in *A Feast of Fat Things* seem to have been derived from Richard Davis' *Hymns Composed on Several Subjects*. The most extensive borrowing from Davis is the hymn "Come Let Triumph in the Dear Lamb" (p. 85), in which stanzas 1-3 and 6 are quotations or paraphrases from Davis' "Come, Let us Triumph in the Lanb," stanzas 1, 2, 4, and 7 (p. 59).¹³ The first three stanzas of "All the Seraphick Train above" (p. 29) and stanza one of "Look unto Jesus, Sinners Look" (p. 31) are also derived from Davis' book (pp. 60, 34). In addition, the line "Love ye Your Lovely Lord, ye Saints" (p. 34) was probably taken from *Hymns Composed*, p. 34. Another possible borrowing from Davis is in the first two stanzas of "How Beautiful upon the Mount" (p. 97), which are attributed to "Mr. D."¹⁴

Sternhold and Hopkins—Given the extensive borrowings noted above it would be surprised if Keach had not made similar use of the most familiar body of church song in seventeenth-century England, Thomas Sternhold and John Hopkins' *The Whole Booke of Psalms*. Indeed, several hymns in both of Keach's books reveal his

familiarity with the so-called "Old Version." It is of interest that these borrowings came almost exclusively from the same psalm, William Kethe's famous versification of Psalm 100, "All People that on Earth Do Dwell." Individual lines from Kethe's paraphrase appear several times in Keach's hymns, where they are occasionally altered slightly:

All people that on earth do dwell (*Spiritual Melody*, p. 78)
Let all who on the earth do dwell,

Sing with a cheerful voice (*Spiritual Melody*, p. 98)
For why, the Lord our God is good (*A Feast*, p. 54)
We are his flock, he doth us feed (*A Feast*, p. 99)

The most extensive use of Kethe's version occurs in Part 6 of Keach's hymn "Ah What Art thou, Lord Jesus, Then?" (*Spiritual Melody*, p. 159). In this hymn Keach para-

phrased Kethe's version, retaining some lines and altering others. Thus, Keach's hymn could be called a paraphrase of a paraphrase. Keach's version is given here:

Now let all People on the Earth
Sing to the Lord with cheerful voice,
Whose love was such to bring thee forth,
But chiefly let thy Saints rejoice.

The Lord to us is good indeed,
'Tis he new Creatures did us make;
We are his flock, he doth us feed,
And for his sheep he doth us take.

O enter now his House with praise,
Approach with joy his Courts likewise,
Praise, laud and bless his Name always,
For this is comely in his Eyes.

For why the Lord our God is good,
His covenant it standeth sure,
'Tis ratifi'd by Christ's own Blood,
And shall from age to age endure.

Keach probably also derived the line "My shepherd is the living Lord" (*Spiritual Melody*, p. 375), from the Old Version.¹⁵

Benjamin Keach—Benjamin Keach had been writing and publishing

hymns for some 27 years before the publication of *Spiritual Melody*. It was only logical that he reprint some of these earlier hymns in a book designed primarily for congregational singing. Oddly enough,

however, he seems to have utilized only three of his earlier hymns in *Spiritual Melody*. These were:

Praise in the Highest, Joys Betide, p. 44 (from *The Glorious Lover*, p. 263)

If Conscience Is Become my Friend, p. 276 (from *War With the Devil*, p. 118)

Repentance, When Wrought in the Soul, p. 259 (from *War With the Devil*, p. 119).¹⁶

In none of these cases did Keach simply repeat the earlier texts of the hymns, but took the opportunity of republication to alter them.

While few of Keach's earlier published hymns appeared in *Spiritual Melody*, he took the liberty of quoting a few lines from his first hymnal in *A Feast of Fat Things*. For the most part, these borrowings were slight and involved some alteration of the words. Thus, stanza one of "Thy Love, O Lord, Is very Great" (*A Feast*, p. 14, second pagination) corresponds to stanza one of "Thy Love, O Lord, Was very Great" from *Spiritual Melody*, p. 314; likewise, the stanza "How Great Is this Salvation Lord" from *A Feast of Fat Things* (p. 25) is based on the hymn "How Great Is Thy Sweet Goodness, Lord" (*Spiritual Melody*, p. 322). Stanzas one, six and seven of "O Praise the Lord, and Look to Him" (*Spiritual Melody*, p. 352) appeared in Keach's hymn of the same name from *A Feast of Fat Things* (p. 74).

Mention should also be made of a doxological formula used by Keach to close several hymns in *Spiritual Melody*:

To God the Father, and the Son,
And Holy Ghost therefore,
Be blessing,¹⁷ honor, and renown,
Now and for evermore.

This formula was based on one borrowed from Barton,¹⁸ and appeared in the hymns "O Holy God, We Thee Adore" (p. 118), "How Great Is Thy Sweet Goodness, Lord"

(p. 323), "All Praise to God the Glorious One" (p. 347), and "A Great Estate Is Purchased" (p. 176). A slight

variant of this doxology also appeared in *A Feast of Fat Things*, p. 71.

Apparently, the bulk of the hymns in Keach's books were by Keach himself. However, his extensive borrowing from other early hymnists suggests that his hymnals were more well-rounded than is usually thought. His choice of the material to be included lends support to the notion that writers such as Barton, Patrick, and Mason found a ready acceptance among the congregations of singing Baptists.

Keach's Hymns in Early America

It has frequently been said that Keach's hymns left little influence behind them. The present writer has discovered nothing to contradict that opinion. Keach's writing was certainly not of a quality to encourage its use outside the range of his personal influence. Nevertheless, some of Keach's books and hymns found their way to the New World, where they achieved a certain amount of usefulness.

According to Norman H. Maring,

A book of hymns by Benjamin Keach was the first to be used . . . among the New Jersey Baptists.¹⁹

It is not surprising that Keach's hymns would be found among Baptists in New Jersey, for his son Elias had preached extensively in that area and helped found at least three Baptist churches there.²⁰ W. T. Whitley noted that many members of Ben-

jamin and Elias Keach's churches emigrated to America, probably bringing their pastors' hymns with them in memory or manuscript.²¹

Additional evidence for the use of Keach's hymns in America is provided by several American reprintings of hymns by Keach. With one exception, these occurred in reprintings of non-hymnic books by Keach, the hymns being merely incidental to the other material.

The earliest American publication of a hymn by Keach is "All You that Fear the Lord Give Ear," printed in *This Sion in Distress*, 3rd ed. (Boston, 1683), pp. 123-128. The most frequently printed of Keach's hymns in early America was "True Godliness Is Come to Me." Six publications of this hymn have been noted before 1812; each publication occurred in a reprinting of Keach's *The Travels of True Godliness*. Five hymns by Keach also appeared in an American reprint of his *War With the Devil*, 12th ed. (New York, 1705), pp. 92-104.

The books noted above were not primarily hymnic in function or design. Nevertheless, it is not impossible that some of Keach's hymns were lined out from these books for congregational singing, for which purpose only one book would be required (for the precenter or deacon). These American printings at least show that some of Keach's hymns were available to those who might use them.

One hymn by the English Baptist author did find its way into an 18th-

century American hymnal. This was "Repentence Is Wrought in My Soul," found in the first Baptist hymnal compiled in the colonies, *Hymns and Spiritual Songs* (Newport, 1766), p. 16. This hymn received its first American printing in the edition of *War With the Devil* noted above (p. 95). It has been seen that Keach revised this hymn for use in his *Spiritual Melody*. However, the compiler of the "Newport Collection" either did not know the revised version or preferred the older one, for the *Hymns and Spiritual Songs* printing makes use of the original version.

No later American hymnal inclusions of this or other hymns by Keach have been found, excepting the 1975 *Baptist Hymnal* printing of "Awake My Soul, Awake, My Tongue" which, as we have seen, is not really by Keach. Thus, it must be assumed that whatever small influence Keach's hymns might have had in early America was quickly erased by the more poetic and appropriate compositions of Stennett, Watts, and others.

Keach was not the earliest, most original, nor most influential of the 17th-century English hymnodists. Thus, his fame will and should continue to rest on his "introduction" of congregational singing and his famous treatise in defense of its practice. However, he should also be remembered and honored for his attempts to make congregational singing practical by the provision of an ordered body of church song.

Notes

1. See Robert H. Young, "The History of Baptist Hymnody in England from 1612 to 1800," D.M.A. dissertation, University of Southern California, 1959, and Carry Edward Spann, "The Seventeenth Century English Baptist Controversy Concerning Singing," M.C.M. thesis, Southwestern Baptist Theological Seminary, 1965.

2. Spann, pp. 62-63.

3. All copies of the first edition are now lost. According to W. T. Whitley (*Congregational Hymn-Singing*, London: J.M. Dent & Sons Ltd., 1933, p. 94) and others, this book included hymns. However the word "hymn" is not used in later editions of the book.

4. The word "hymn" is not used in this book; however, Edna D. Parks (*Early English Hymns: An Index*, Metuchen, N.J.: The Scarecrow Press, Inc., 1972, pp. 14, 48, 60) labelled three poems from the second edition of 1681 as hymns.
5. See *The Counterfeit Christian* (London, 1691), pp. 16, 56.
6. Young, p. 57.
7. Ibid., p. 57.
8. Louis F. Benson, *The English Hymn* (Richmond: John Knox Press, 1962), p. 61.
9. See also stanzas one and two of "Lo, Christ Hath Suffer'd for Us All," p. 313 (Barton, pp. 64, 65), and the concluding doxology to the hymn "To God Most High We Lift Our Voice," p. 346 (Barton, p. 87).
10. The page numbers given for Mason's book refer to the 15th edition published at Boston in 1742, which is more easily accessible than the English printings.
11. Young, p. 59.
12. The two stanzas begin "Thou has enclosures rich and fair" and "Thou in communion fold's them up."
13. The page numbers given for Davis' book refer to the edition published at Boston in 1741, which is more easily accessible than the English printings.
14. The attribution possibly refers only to the second stanza, which begins "That unto captives do declare." The writer has been unable to locate either of these stanzas in Davis' book.
15. See Sternhold's versification of the 23rd Psalm.
16. His earlier *Distressed Sion Relieved* (p. 153) included a reworking of the hymn "Let not our sun eclipsed be" from *War With the Devil*, p. 124; however, it did not appear in hymnic form in *Distressed Sion Relieved*, but simply as part of a longer poem.
17. Or "glory."
18. See fn. 9 above.
19. Norman H. Maring, *Baptists in New Jersey: A Study in Transition* (Valley Forge: The Judson Press, 1964), p. 26. Unfortunately, Maring did not provide documentation for this statement.
20. G. Hugh Wamble, "Baptists in America Before 1814," in Davis Collier Woolley, ed., *Baptist Advance* (Nashville: Broadman Press, 1964), p. 17.
21. Whitley, *Congregational Hymn-Singing*, p. 121. Whitley stated that Keach's hymn "My Soul Mounts up with Eagle's Wings" "retained an American footing quite into living memory" (p. 121), following this observation with a reference to William Cathcart's *The Baptist Encyclopaedia* (Philadelphia: Louis H. Everts, 1881). However, Cathcart does not seem to have intimated that Keach's hymn was popular in America, only that it was an example of a hymn by Keach.

Letter

To the Editor:

Re: Review of *Hymns of the Saints*
(April, pp.114-5)

We are particularly appreciative of the thorough examination completed by Dr. Roy Reed in preparation for writing his review. While the hymnal has been enthusiastically received by those worshipers for whom it was primarily intended, it is also rewarding to realize that our efforts may be a contribution to Christian hymnody.

In the matter of harmonizations, the editors of our book concurred with the opinion of our music subcommittee that the harmonizations which we included were not derived

from known copyrighted works. In the absence of objective standards for judging the uniqueness of any harmonization, we affirm the careful evaluation of those which we included.

Members of the Hymn Society may be interested to know that a computer-generated CONCORDANCE to *Hymns of the Saints* was published in early 1983. It is a helpful resource for pastors, worship planners and scholars and may be ordered from Herald House, Box HH, Independence, MO 64055.

Roger A. Revell
Commissioner
Worship Commission
RLDS Church

The Hymn Society of America

FOUR HYMNS for the

Sixth Assembly of the World Council of Churches, Vancouver, B. C., 1983
Theme: Jesus Christ, the Life of the World

Creative Life, When You Spoke Forth C.M.D.

Creative life, when you spoke forth
great power surged on high;
Your signature of galaxies
was blazed across the sky.
You set the planets in their paths
and formed our lives with skill:
O recreate, till all rejoice
to orbit in your will!

Redeeming life, your love was shown
while living here on earth:
Unyielding, unrelenting love
which gives our souls new birth;
Undying love, though crucified—
what luxury of grace!
So let our love abound till all
are sure of your embrace.

Enabling life, whose Spirit seeks
the oft-fragmented soul,
Unite all segments of our lives
till we are fully whole.
When Christians lived in true accord
your Holy Spirit came;
Grant unity and pow'r today,
and set our hearts aflame!

Eternal life, to whom we rise,
your wisdom shows us how
The deeds of truly risen lives
serve people here and now.
Though burdens often weigh us down
our faith and hope still soar
Till love draws us to life with you
both now and evermore!

—David A. Robb

Tunes: ELLACOMBE, FOREST GREEN, ST. MARK'S NEW

Inscribed to Drs. Richard P. McBrien and James T. Burtchaell, Notre Dame University, whose writings have touched my life.

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Praise Be to Christ, the Lord of Life! C.M.D.

1. Praise be to Christ, the Lord of life!
Through him all worlds were formed;
He is the Word that called them forth
When light of day first dawned;
All things that are and are to be
In him their center find;
He holds in his sustaining hands
The life of humankind.
 2. Praise be to Christ, the Lord of life!
One with our human race,
He lived our life, he died our death,
The Lord of love and grace;
He is the Way that leads to God,
The Truth that sets us free,
He is the Life, he offers life
To all humanity.
 3. Praise be to Christ, the Lord of life!
In his blest company
Brothers and sisters in the faith
Find their true unity;
From him the Church receives her life,
By him her steps are led,
On him alone her hope is fixed,
He is her sovereign head.
 4. Praise be to Christ, the Lord of life!
His pow'r let us proclaim,
Till all acknowledge Him as Lord,
And all exalt his name.
Pray, sisters, brothers in the faith,
Pray that his kingdom come
When all shall find true life in him
And all in him be one.
- Harmon B. Ramsey

Tunes; ALL SAINTS NEW, AMESBURY, ELLACOMBE, FOREST GREEN

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Jesus, Life of All the World

Margaret Clarkson, 1915-

LIGHT OF LIFE 78.78.77.
Sir Ernest MacMillan, 1893-1973

1. Je - sus, life of all the world, source and sum of
2. Life of free - dom, glad - ness, truth, all cur guilt and
3. Yours is life that makes us stand firm for truth, all
4. Je - sus, life of all the world, you are Lord of

all cre - a - tion, Son of God and Son of Man,
fear trans - cend - ing; life that leaps be - yond the grave,
wrong de - fy - ing; yours the strength by which we strive,
ev - ery na - tion; by your Ho - ly Spir - it's power

on - ly hope of our sal - va - tion, Liv - ing
God's own life that knows no end - ing; life e -
on your ho - ly arm re - ly - ing; yours the
make your Church your in - car - na - tion till our

Word for all our need, life you give is life in - deed:
ter - nal, gift un - priced, free - ly ours in Je - sus Christ!
war we wage on sin, yours the power by which we win.
lives of truth and grace show the world your hu - man face!

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Alt. Tune
ZUVERSICHT

In the Beginning, Before Pain and Sinning

Rae E. Whitney, 1927-

LIFE OF THE WORLD 569.D.
Austin C. Lovelace, 1919 -

Unison

1. In the be - gin - ning, Be - fore pain and sin - ning,
2. Eyes nev - er see - ing, From truth al - ways flee - ing,
3. Dark - ness can cov - er The un - i - verse ov - er;
4. Each son and daugh - ter, In bread, wine, and wa - ter;
5. Noth - ing can please us With - out life in Je - sus,

The Lord of life made ev - ery - thing good;
Now saw the Lord bring sight to the blind;
In - jus - tice, sin, and vio - lence pre - vail;
May claim the Fa - ther's grace through the Son;
To him we're joined as fruit to the vine;

But we dis - o - beyed him, Re - ject - ed, be - trayed him,
And deaf ears, un - hear - ing Un - til his ap - pear - ing,
Yet God's Spir - it moves us To tell how God loves us,
And when the grave takes us Our faith in God makes us
The Spir - it in - vites us, The Fa - ther u - nites us,

So God sent Christ, the Life of the world!
Were healed by Christ, the Life of the world!
Pro - claim - ing Christ, the Life of the world!
A - live . in Christ, the Life of the world!
Made one in Christ, the Life of the _____ world!

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Authors of the Four WCC Hymns



David A. Robb



Rae E. Whitney



Harmon B. Ramsey



E. Margaret Clarkson

David A. Robb, born in New York City June 7, 1932, is Minister of Music at Christ the King Lutheran Church in Dalton, Georgia, and is also a minister and a teacher (public schools and private music). Graduating in 1950 from New York's High School of Music and Art, and before serving in the U. S. Air Force, he attended the Juilliard School of Music. He holds degrees from Valdosta State College, Emory University's Candler School of Theology, and West Georgia College. His wife, Ethel, is a teacher, and he has three grown children. His most recent winning hymn is his ninth award.

Rae E. (Phillips) Whitney was born at Chippenham, England, May 21, 1927. Her degrees in teaching are from the University of Bristol, 1948, and she taught in secondary schools for several years. Her interest in ecumenism led to the presidency of the Bristol Branch of the Student Christian Movement, and to employment as joint secretary of the Fellowship of St. Alban and St. Sergius in London. She married an Episcopal priest from Nebraska, whom she met on a trip to Rome, in 1960. She wrote the official hymn for the Triennial Meeting of the Women of the Episcopal Church in Denver, 1979, and her version of the Nunc Dimittis ("Lord God, You Now Have Set Your Servant Free") will appear in the new Episcopal hymnal. She is a member of the HSA and the HSGBI. She resides at Scottsbluff, Nebraska.

Harmon B. Ramsey, was born in Aledo, Illinois March 16, 1907 and reared in Arkansas. He is a graduate of Arkansas College and Louisville Presbyterian Theological Seminary. His Ph.D is from Union Theological Seminary in Richmond, Virginia, and he has done graduate work at New College, Edinburgh. His pastoral charges have been in Presbyterian churches in Arkansas, West Virginia, Georgia, and Virginia, and for seven years he was a staff member of the Board of Christian Education of the Presbyterian Church, U. S. He is married and has two sons. Now retired, he writes hymns as a hobby and does supply preaching on a regular basis.

E. Margaret Clarkson, was born June 8, 1915, in Melville, Saskatchewan, and moved to Toronto in 1918. A graduate of Toronto Teachers' College, 1935, she taught elementary school for 38 years in Ontario, retiring in 1973. She has authored 14 books, including several children's books, two on education, and one on bird watching. Her hymn, "We Come, Oh Christ, to Thee," first published in the Inter-Varsity Christian Fellowship hymnal in 1949, has been translated into many languages and is sung world wide. She has taught hymnology at Regent College, Vancouver, and has won numerous prizes in hymn contests, many as "official" hymns for large assemblies. She now resides in Willowdale, Ontario.

Charles H. Gabriel: The Turning Point

A. Merril Smoak, Jr.



A. Merril Smoak, Jr. is Associate Pastor (music and youth) of Trinity Baptist Church, Livermore, California. His "1982 Hymnal Anniversaries" and "Suggestions for Observing 1982 Hymnal Anniversaries" were published in our January issue.

Between 1880 and 1920 the gospel song influenced the hymnody of almost every Protestant denomination in America. Gospel songs from that era have found their way into the current hymnals of most of the Protestant denominations in this country. During this period marking a significant change in the body of church congregational song there emerged a church musician, whose compositions were to make him the most popular gospel song composer during the historic Billy Sunday-Homer Rodeheaver evangelistic crusades—Charles H. Gabriel.¹ Among Gabriel's gospel songs in current hymnals are:

In Loving-kindness Jesus Came
I'm Pressing on the Upward Way
(music)
I Must Needs Go Home by the Way of
the Cross (music)
I Stand Amazed in the Presence
Just When I Need Him, Jesus is Near
(music)
Lord, as of Old at Pentecost
More Like the Master I Would Ever Be
So Precious Is Jesus, My Saviour, My
King
There's a Call Comes Ringing O'er the
Restless Wave
What a Wonderful Change in my Life
Has Been Wrought (music)
When All my Labors and Trials Are
O'er

Born August 18, 1856 in a shanty on the barren Iowa prairie near the community of Wilton, Charles H. Gabriel grew up hearing, singing and

playing music at Sunday School and at neighborhood gatherings. His father, Isaac Gabriel from Virginia, and often the music leader at these gatherings, encouraged his son to develop skills in music.² He purchased a small reed organ, which Gabriel taught himself to play. At age 14 this semi-isolated Iowa youth saw and played a piano for the first time.³ Only two years later Gabriel himself was to begin teaching singing schools and to submit for consideration for publication his early efforts at writing hymns and gospel songs.⁴ It would be 18 years, however, before he was to have a gospel song accepted for publication. In the interim he worked a while in California, returned to Iowa and gave lessons on the reed organ, taught singing schools, worked on the farm,⁵ and finally began to travel about the country holding music schools.⁶

A turning point in Gabriel's life came in 1889 when he was invited to serve as music director for the Sunday School of the Grace Methodist Episcopal Church of San Francisco. Although he remained only a year at this church, it was there that his aspiration to write gospel songs was rekindled⁷ and that his first successful gospel song was written and discovered.

In January 1888 the leaders of the Sunday School at Grace Methodist Episcopal Church nominated a committee "to secure a suitable leader to

conduct the singing of the school."⁸ At this time Grace was one of the most prestigious churches in San Francisco. Its new sanctuary, dedicated in October 1886, was "the largest and most beautiful Protestant church building in the city at that time."⁹ It prided itself on having a 40-voice choir and a \$3,000 pipe organ.¹⁰ On March 18, 1889, after more than a year of searching, the committee selected Gabriel: "Upon motion it was decided that the S. S. society encourage, endorse, and support the plan of supporting and retaining Mr. Chas. H. Gabriel, as Musical Director of the school."¹¹ Initially, Gabriel was selected to be music director (chorister) for just the Sunday School, not music director for the church.

Gabriel apparently began his new work at Grace Church on September 1, 1889 and was paid the grand sum of \$15.00 per month for his services.¹² Shortly after his arrival, he published some singing books to be used by the Grace Church Sunday School.¹³

The minutes of a Sunday School Teachers' meeting on March 3, 1890, reveal the impetus behind the composition of Gabriel's first successful gospel song: "Upon motion Bro. Butler's plan for having a Golden Easter Offering for missions was adopted."¹⁴ This "Golden Easter Offering for missions" prompted the Sunday School Superintendent to ask Gabriel to write a song for the occasion. Gabriel complied with the request and even managed to incorporate the words "golden offering" in the second stanza of the song. That song (both text and music written by Gabriel) is "There's a Call Comes Ringing o'er the Restless Wave," popularly known as "Send the Light." Within the same year it was published in *The Finest of Wheat*

(1890).¹⁵

How "Send the Light" travelled beyond the confines of Grace Church, Gabriel himself relates:

A Field Secretary of missions attended the service, and carried the song east, where through the singing of Chaplain McCabe it immediately became popular. Ambition again awoke within me, and marked the beginning of my second entry into song writing, a work I have followed exclusively from that day to this.¹⁶

Prior to assuming his position as chorister for the Sunday School, Gabriel and two other men were nominated as the Music Committee for Grace Church.¹⁷ For some unknown reason, the entire Music Committee unexpectedly resigned on March 13, 1890.¹⁸ John W. Butler, the man who had suggested the "Golden Offering for missions," was a member of this Music Committee. Gabriel remained as chorister for the Sunday School through September 1890, thus completing one year of service.¹⁹ Minutes for the October 6, 1890 Sunday School Teachers' Meeting, include this entry: "A vote of thanks was tendered Bro. Ch. Gabriel, our chorister—for his faithful service."²⁰

Gabriel and his wife, Amelia Moore Gabriel, were granted their letters of dismissal from Grace Church but remained in San Francisco.²¹ The San Francisco City Directories for 1890, 1891, and 1892 list Charles H. Gabriel as "music teacher."²²

From San Francisco the Gabriels, now including six-month-old Charles H. Gabriel, Jr., moved in September 1892 to Chicago,²³ where Gabriel launched his career as a gospel song writer and later as editor and publisher of many gospel song collections.²⁴ By 1910 Gabriel was beginning a five-year association

Send the Light.

C. H. G.

C. H. G.

1. There's a call comes ringing o'er the restless wave, "Send the light!
 2. We have heard the Ma-ce-do-nian call to-day, "Send the light,
 3. Let us pray that grace may ev'rywhere abound, Send the light,
 4. Let us not grow wea-ry in the work of love, Send the light,

Send the light!

Send the light!" There are souls to res-cue, there are souls to save,
 Send the light!" And a gold-en off'ring at the cross we lay,
 Send the light! And a Christ-like spir-it ev'-ry-where be found,
 Send the light! Let us gath-er jew-els for a crown a-bove,
 Send the light!

*The first eight measures, (or
CHORUS. Bass Solo,) may be omitted.*

Send the light!.....Send the light!..... We will spread the
 Send the light! Send the light! We will spread..... the ev-er-

BASS SOLO.

ev - er -last -ing light, With a will-ing, willing heart and hand.
 last - ing light With a will - ing heart and hand....., Giv - ing

Giv-ing God the glo - ry ev -er -more, We will fol-low,
 God..... the glo - ry ev - er - more, We will fol - low His com -

Copyright, 1890, by CHAS. H. GABRIEL.

Send the Light—Concluded.

The musical score consists of three staves of music in common time, with a key signature of one flat. The top staff features a soprano vocal line. The middle staff features an alto vocal line. The bottom staff features a bass vocal line. The lyrics are integrated into the music, appearing below the notes. The lyrics include:

follow His command, Send the light, the blessed gos - pel light, Let it
maud. Send the light, the blees-ed gos-pel light

shine.....from shore to shore! Send the light! and let its
Let it shine, From shore to shore! Send the light! and

ra-diant beams Light the world for-ev - er - more.....
let its ra-diant beams Light the world for - ev - er - more.

From *Finest of the Wheat* (Chicago, 1890)

with Hope Publishing Company as a music editor.²⁵ During this period (1912), he began what was to become a life-long association with the publishing firm of Homer Rodeheaver.²⁶

"Send the Light," occasioned by the taking of a special offering, signaled what was to become a long and prolific career in songwriting and music publishing for Gabriel. Among his collections alone are 35 gospel songbooks, eight Sunday School songbooks, seven books for men's choir, six books for ladies' voices, ten children's songbooks, nineteen collections of anthems, and 23 cantatas.²⁷

Well-known among the leading gospel song writers of his day, Gabriel, who used the pseudonym "Charlotte G. Homer" to sign many of his texts, recalls some of these friendships in his book *Gospel Songs and Their Writers* (1915):

It has been my privilege to have personal acquaintance with many, if not quite all of the noted modern writers and composers of gospel music. Many of those I remember best are . . . Philip Phillips, P. P. Bliss, James McGranahan, Asa Hull, Robert Lowry, Ira D. Sankey, George F. Root, H. R. Palmer, T. C. O'Kane, William G. Fisher, T. Martin Towne, L. O. Emerson, George C. Stebbins, E. O. Excell, D. B. Towner, William J. Kirkpatrick and others . . .²⁸

This book, along with *The Singers and Their Songs* (1916) also published by Rodeheaver, provides biographical information on many otherwise obscure gospel song writers.

In 1925 the Gabriels returned to California, but this time to Berkeley. The 1926 City Directory for Berkeley lists his occupation as "musician" and his residence as "1701 Thousand Oaks Blvd."²⁹ Just a year later, Grace

Church was to remember their now well-known former music director. The following announcement is taken from their newsletter of October 16, 1927:

Echoes from a World Famous Hymn Writer

Mrs. Charles H. Gabriel, Jr. and the Grace Church Trio plan a unique program for Sunday Night

Sometime back in the glorious "has been" of Old Grace there was a musical director who has since become a world-famous hymn writer. The songs of Charles H. Gabriel are known and loved wherever congregations assemble. The daughter-in-law of this great writer will be our guest artist Sunday evening. Special violin and cello obligatos for favorite Gabriel hymns are being arranged for the Grace Church Trio. Mrs. Gabriel, Jr. is a real

artist. Her voice, supported by the Trio and song of a renowned writer who was once a musical director of Grace Church offers us a musical feature scarcely to be excelled.³⁰

Due to the illness of his wife, Gabriel moved to the home of their son in Los Angeles in early 1931. On April 24 of that same year Amelia Gabriel died. The Los Angeles newspaper attributed Gabriel's own death a little over a year later to the grief over her death.³¹

Although Gabriel is more commonly associated with his home state of Iowa or his many years in Chicago and San Francisco proved to be the place where he wrote his first successful gospel song. Indeed, his one year at San Francisco's Grace Church was the turning point where he received the resources needed to awaken him to his potential as a writer of gospel song.

Notes

1. Donald P. Hustad, *Dictionary-Handbook to Hymns for the Living Church* (Carol Stream: Hope Publishing Company, 1978), p. 243.
2. Charles H. Gabriel, *Sixty Years of Gospel Song* (Chicago: Hope Publishing Company, n. d.), pp. 6-7.
3. Ibid., pp. 7-8.
4. Ibid., p. 8.
5. Ibid.
6. Ibid., p. 9.
7. Ibid.
8. "Minutes of Annual Meeting," Grace Methodist Episcopal Sunday School, January 9, 1988.
9. Grace Methodist Church, *A Commemorative Booklet*. (A Project of the Church School Classes of Grace Church, 1965).
10. Ibid.
11. "Minutes of Teachers' Meeting," Grace Methodist Episcopal Sunday School, March 18, 1889.
12. "Minutes of Teachers' Meeting," Grace Methodist Episcopal Sunday School, November 13, 1889.
13. Ibid.
14. "Minutes of Teachers' Meeting," Grace Methodist Episcopal Sunday School, March 3, 1890.
15. *The Finest of the Wheat* (Chicago: R. R. McCabe & Company, 1890), p. 60.
16. Gabriel, *Sixty Years of Gospel Song*, p. 9.
17. Regular Meeting of the Fourth Quarterly Conference for Grace Methodist Episcopal Church, July 29, 1889.
18. Letter to Rev. C. V. Anthony, Pastor, Grace Methodist Episcopal Church, March 13, 1890.
19. "Sunday School Treasurers' Meeting," Grace Methodist Episcopal Church, 1890.
20. "Minutes of Teachers' Meeting," Grace Methodist Episcopal Sunday School, October 6, 1890.
21. "Minutes of the Fourth Quarterly Conference," Grace Methodist Episcopal Church, September 1, 1891.
22. *Langley's San Francisco Directory For the Year Commencing 1890* (San Francisco: Geo. B. Wilbur Receiver of Painter and Co., 1890), (1891 and 1892 also).
23. Gabriel, *Sixty Years*, p. 10.
24. William J. Reynolds, *Hymns of Our Faith* (Nashville: Broadman Press, 1964), p. 295.
25. Hustad, *Dictionary-Handbook*, p. 17.
26. Reynolds, *Hymns of Our Faith*, p. 295.
27. Ibid., p. 295.
28. Charles H. Gabriel, *Gospel Songs and Their Writers* (Chicago: The Rodeheaver Company, 1915), p. 21.
29. *Polk's Oakland, Berkeley, Alameda City Directory*, 1926 (Oakland: R. L. Polk and Company of California, 1926).
30. *The Spire*, Vol. 1, No. 2, October 16, 1927.
31. Letter from William J. Reynolds dated February 3, 1982.

Where, O Where Are the Hebrew Children?

Leonard Ellinwood

(Dr. Ellinwood is Director of the HSA's Dictionary of American Hymnology Project.)

The answer of course is that they are "Safe in the promised land". The real question, however, is "Where did they come from? This is but one of the many conundrums which have turned up during the past three decades of work on the *Dictionary of American Hymnology*.

The present writer sang it in New Hampshire many long years ago, and then in college he sang a parody: "Where, O where are the pea-green freshmen? . . . Safe in the sophomore class!" Ellen Jane Lorenz (*Glory Hallelujah*. Nashville: Abingdon Press, 1978) knows it as "Where, O where is pretty little Susie?" A song-book for the Beachy group of Amish Mennonites (Ervin N. Hershberger, *Kinder-Lieden*: 1950) has it as "Wo war doch der treue Daniel?"

The DAH files show the earliest published form as in *Southern Harmony*, where a note states that "This tune

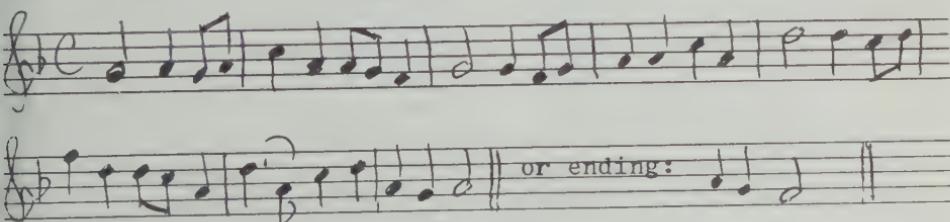
was set by David Walker in 1841"; meaning that the tune and presumably the text were still older:

Where are the Hebrew children?
Where are the Hebrew children?
Where are the Hebrew children?
Safe in the promised land!

Second and third stanzas there begin: "Where are the twelve apostles?" and "Where are the holy martyrs?" The black plantation song, as sung by the Hampton Institute singers, goes "Wonder where is good ole Daniel? . . . Way over in de Promise' Lan'". They went on to make a real Bible story-song out of it:

2. He was cas' in de den ob lions
3. By an' by we'll go an' meet him
4. Wonder where's dem Hebrew children
5. Dey come thro' de fiery furnace
6. By an' by we'll go an' meet dem
7. Wonder where is doubtin' Thomas
8. Wonder where is sinkin' Peter

The tune has remained remarkably constant throughout its long history:



Can anyone push this history still further back?

—Leonard Ellinwood

Holy, Holy, Holy, Lord God Almighty

(An Interpretation)

One of the oldest traditions in worship is the singing of words from Isaiah 6:3 "Holy, holy, holy is the Lord of hosts; the whole earth is full of his glory." The *Sanctus* was in common use by the fourth century, the first of the five "great songs" to be added to the Christian eucharist; much earlier, the *Kedusha* was a central feature of Jewish synagogue liturgy. Reginald Heber's hymn is a versification and development of these words, with additions from their echo in Revelation 4:8.

Old Testament scholars affirm that the threefold repetition of the word "holy" is simply an intensification of the meaning of the word. Early Christian theologians saw in it an image of the Holy Trinity, and it is this truth that Heber emphasizes. The hymn was written for use on Trinity Sunday, and first appeared in print in 1826.

Reginald Heber's text is also a treatise on the transcendence of God. Though the word "holy" is commonly understood to speak of the presence of all good and the absence of all evil, it also connotes the "wholly other" character of God. We are mortal, God is immortal. We are finite, God is infinite. We are "undone . . . a people of unclean lips," but God is holy.

But Heber was more than a churchman and theologian. He was also a gifted poet, one of the first users of the English language to give self-conscious attention to form and beauty in writing hymns. With little doubt, this

explains why his hymn is full of "trinities." Stanza one begins by naming three divine perfections—God is "holy, merciful and mighty."

Since holy transcendence is best experienced by those who live eternally in God's presence, the second stanza shifts the scene to saints and heavenly beings mentioned in Revelation 4:8, 10: "And the four living creatures . . . never cease to sing, 'Holy, holy, holy is the Lord God Almighty, who was, and is, and is to come' . . . the twenty-four elders fall down before him . . . ; they cast their crowns before him . . . ;" The strophe ends with a "trinity" of infinite time that is God's eternal NOW—"which wert and art, and evermore shalt be."

In stanza three we are brought back to earth with the acknowledgement that mortals can only sense the glories of God "in a mirror, dimly." (I Corinthians 13:12 NASB) However, we are challenged to live in faith that God alone is "perfect in power, in love, and purity"—another "trinity" which repeats (in reverse order) the attributes "holy, merciful and mighty."

The final stanza is based mostly on Isaiah 6:3, "the whole earth is full of thy glory." Reading it, we can almost believe that Heber had a prophetic glimpse of today's understanding of the cosmos. He expresses it in a "trinity" of infinite space: "All thy works shall praise thy name, in earth, and sky, and sea." The hymn ends with a repetition of the "trinity" of God's

Holy, Holy, Holy, Lord God Almighty

Holy, holy, holy! Lord God Almighty!

 Early in the morning our song shall rise to thee;

Holy, holy, holy! merciful and mighty!

 God in three persons, blessed Trinity!

Holy, holy holy! all the saints adore thee,

 Casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before thee,

 Which wert and art, and evermore shalt be.

Holy, holy, holy! though the darkness hide thee,

 Though the eye of sinful man thy glory may not see,
Only thou art holy; there is none beside thee,

 Perfect in power, in love, and purity.

Holy, holy, holy! Lord God Almighty!

 All thy works shall praise thy name in earth, and sky, and sea

Holy, holy, holy! merciful and mighty!

 God in three persons, blessed Trinity!

Reginald Heber, 1826

perfections, "Holy, Merciful and Mighty!"

This is one hymn text which is rarely, if ever, sung to another tune than the one written for it by John Bacchus Dykes, which first appeared in *Hymns Ancient and Modern*, 1861. The tune name NICAEA is a reminder that it was the Nicaean Council, 325

a.d., "which clearly defined the nature of the Three Persons of the Blessed Trinity." (*The Hymnal 1940 Companion*, p. 176.)

Donald P. Hustad

Editorial Advisory Board for
The Hymn, quarterly of the
Hymn Society of America

(Permission to reprint these two pages is hereby extended to publishers of newsletters and bulletins of church congregations.)

Hymns in Periodical Literature

Hedda Durnbaugh



Hedda Durnbaugh, a member of the HSA Executive Committee, is a librarian at Bethany/Northern Baptist Theological Seminary Library, Oak Brook, Illinois.

Bulletin. The Hymn Society of Great Britain and Ireland, vol. 10, no. 4 (January, 1983)

In this issue, a tribute to Erik Routley takes first place with a biographical article by Caryl Micklem whose personal recollections undoubtedly brought back memories to many. This is followed by Erik Routley's hymn "Praise" ("In praise of God meet duty and delight," mel.: SHERIDAN, 5 stanzas) and Fred Pratt Green's (laughter through tears) sonnet, "In Memory of Erik Routley."

Leaver, Robin A., "Elements of American Hymnody," 90-93, is the author's report on the HSA's 60th-anniversary convocation in Atlanta. Some observations of interest to American readers (especially in the light of what might be expected at Budapest!) are: 1) in comparison with the British-Irish society and the International Arbeitsgemeinschaft für Hymnologie, the HSA is "eminently practical," devoting most of the convocation time to actual "singing, playing and doing"; 2) no time was left unutilized, even lunch-time was given over to special-interest groups for meetings. All the programs are carefully and impartially reported but it seems to this reviewer that, if any of the events can be so singled out, most memorable for Leaver were the Moravian Ode, *Singers Glen*, and the evening at Ebenezer Baptist Church.

Perry, Michael, "Pastoral Revision of Hymns," 96-105. An eminently helpful essay by an eminently qualified author who calls this article, "a pastoral exercise," dealing with the ever-present question of whether and if so, how to revise hymn texts. Eight "Pastoral Arguments for Revision" are followed by three possible new arguments against it. Following a survey of the history of editorial revisions in English hymnody, four insights are formulated which are illustrated by text samples. In order to "achieve revision with minimum disruption and maximum improvement" the author offers six "Rules of the Game" for bringing about "sensitive, joyful and spiritual worship—praise with integrity and comprehension."

Leaver, Robin A., "A Newly-Discovered Fragment of Coverdale's Ghoostly Psalmes," Jahrbuch für Liturgik und Hymnologie, vol. 26 (1982), 136-150.

It is very fitting that a new three-leaf fragment of a copy of that exceedingly rare hymn book, Coverdale's *Ghoostly psalmes*, should have been discovered on the eve of the five-hundredth year since Luther's birth. It was Coverdale, "one of the earliest Englishmen to have been influenced by the writings of Martin Luther," who worked on an English Bible

translation based on German and Latin versions while producing a hymn book that consisted almost entirely of translations of the hymns found in the famous "*Klug'sches Gesangbuch*" of 1529 and others influenced by it. Until now it had not been possible to establish a precise date of publication for this English hymnal. However, through careful examination of internal and external evidence found in *Ghoostly psalmes*, Leaver succeeds in proving conclusively that the hymnal must have been published about 1535, some time after the publication of the Bible. The second half of the article deals with a detailed physical description of the fragment, and the texts and melodies found therein. Photographs of the three leaves are provided.

The Christian Century, March 23-30, 1983. Special issue on "Focus on the Arts." Schalk, Carl, "A Lament for Resounding Praise," 269-271.

Although not directly dealing with hymns, this article addresses a necessary prerequisite for hymn-singing in worship, namely, acoustically suitable space. The author laments the detrimental influence on some congregations of the undesirable trend in earlier architectural and interior design of structuring and furnishing the space so as to be sure to deaden the sound. Schalk compares this to a funeral-parlor atmosphere, and he illustrates from his own experience the reciprocal effect of the worship space and the congregational understanding of worship.

Tecson, Andrew P., "Jazz in Worship," 272-274.

The author, who is both performer and composer of jazz, poses the question why more American church musicians have not drawn on their most national of musical styles in their compositions, namely, jazz. His recounting of the creation of a jazz vespers service in collaboration with a colleague leads back to an earlier statement in the article that "Jazz is America's music, and it is filled not only with sounds of trumpets and shouts of thanksgiving, but also with the entire range of human experience found in contemporary culture."

Värmon, Ragnar, "Gud sasom en moder hos Lina Sandell," *Kyrkohistorisk årsskrift*, 1982, 149-157.

Translated, this article is about "God as mother in the poems and spiritual songs of Lina Sandell." As a consequence of the feminist movement in the church, the Christian tradition has been searched for expressions of feminine images of God. This particular essay is devoted to Carolina Wilhelmina Berg, née Sandell (1832-1903), one of the best known Swedish hymn-writers. Her texts are found especially in the hymnals of the various free-church evangelical groups. Influenced considerably by Moravian spiritual poetry, Sandell used numerous feminine metaphors for God even to the extent of editorializing in her translations. Numerous text examples are given. At the end of the article, an abstract is provided in German.

I will sing with my spirit, but I will sing also with my mind. I Corinthians 14:15b (TEV)

Hymnic News

100th Annual Southern Harmony Singing Held

In 1884 the first annual Big Singing was held in Benton, Kentucky using South Carolinian William Walker's shape-note tunebook, *Southern Harmony* (1835). On Sunday, May 22, 1983 the 100th such singing took place at the Marshall County Courthouse in Benton. This historic event received wide coverage, including a feature on National Public Radio's All Things Considered. The NPR broadcast included an interview with Deborah Loftis, HSA member and indexer of *The Hymn* who is doing research on the Benton Singing for doctoral her dissertation.

In 1976 a marker was erected in Benton by the National Music Council, the Kentucky Bicentennial Parade of Music Committee, and Exxon which reads as follows:

A Landmark of American Music/
THE BIG SINGING/The Big Singing in Benton is the "Oldest indigenous musical tradition in the U.S." Begun in 1884, it continues annually on the fourth Sunday in May. Music sung is from the most popular tunebook of the 19th century, *Southern Harmony* by William Walker, and thus maintains performance purity of 16-18th century folk traditions, including fa-sol-la notation (shape-notes).

Of particular interest to hymnologists is that *Southern Harmony* has given us a number of folk hymns that have appeared in recent American hymnals, such as the earliest printing of the tune WONDROUS LOVE.

Over 40 Persons on European Hymnological Tour

As of this writing some 42 persons have registered for the August Hymnological Tour of the German Democratic Republic, Czechoslovakia, and Hungary sponsored by the HSA. After a flight to Frankfurt, the tour group will travel by bus to Marburg, visiting the castle where Luther and Zwingli held their historic colloquy on the Lord's Supper. The group will then visit Eisenach (Bach's birthplace), nearby Wartburg Castle (where Luther translated the New Testament), and Erfurt (where Luther lived as an Augustinian monk). Next on the tour are Leipzig (where many of Bach's sacred masterworks were composed) and Herrnhut (where the group will attend a Moravian *Singstunde*). They will then leave the DDR for Czechoslovakia, visiting Bruno and the wine country on the way to Budapest, Hungary.

Budapest is the site of the five-day International Hymnological Conference sponsored by the IAH (International Fellowship for Research in Hymnology). The theme of this year's conference is "Folksong and Church Hymn." The two official languages will be German and English. The conference will offer the tour group opportunities to attend lectures, study sessions, concerts, and hymn festivals.

Among the 42 tour participants are Dr. and Mrs. Leonard Ellinwood,

who are guests of the Hymn Society in recognition of his many years of service as Director of the HSA's Dictionary of American Hymnology Project. Dr. Ellinwood will read a paper on American Folk Hymnody during the conference.

Ohio Church Celebrates "Year of the Hymn"

Mark Alan Filbert

(Mark Alan Filbert is Organist-Director of Music at Zion Lutheran Church, Wooster, Ohio)

In conjunction with the 60th anniversary of the Hymn Society of America, Zion Lutheran Church in Wooster, Ohio, celebrated 1981-1982 as the "Year of the Hymn," a special year-long program that emphasized growth in the congregation's knowledge and awareness of the rich body of Christian hymnody. Zion's "Year of the Hymn" activities began in October of 1981 with a major hymn festival in which hymns from every significant historical hymnic tradition were sung under the direction of Dr. Carlton R. Young, then-President of the Hymn Society of America. During the course of the year, four Hymn Singing Events, informal "hymn-sings" coupled with family-oriented activities, were planned to enlarge on the themes of the initial festival; each event focused on a different historic tradition, such as Reformation Hymnody or British hymnody. The final event in the "Year of the Hymn" was a hymn festival in October of 1982 led by nationally-known composer and conductor, Alice Parker, who also conducted a two-day workshop entitled, "Enlivening Congregational Singing." Over 70 registrants participated in Ms. Parker's workshop ses-

sions on the creative use and accompaniment of hymns in the local congregation.

Other "Year of the Hymn" activities included a hymnology course taught by the Director of Music, a congregational hymn search (the winning hymn was sung at the American Hymn Singing Event), and a special emphasis on hymns in the choral music and religious education programs. Probably the most enduring result in the "Year of the Hymn" is the new Eucharistic hymn, "Prepare Us, Lord," by the renowned British hymn writer, F. Pratt Green, which was commissioned by the congregation in memory of Wayne Frary, who had served as Zion's organist and music director for over 26 years. The new tune by Lutheran composer Richard Hillert was named, FRARY, in his honor. (See next page.)

All of the "Year of the Hymn" activities were immensely successful and were planned and organized by an able committee under the direction of Mark Alan Filbert, Zion's Organist-Director of Music. For further information about the "Year of the Hymn," write to Zion Lutheran Church, 301 North Market Street, Wooster, Ohio 44691.

Music Clubs Observe Hymn of the Month

While the practice of observing a Hymn of the Month emphasis is observed by many church congregations, it is of interest that this is also promoted by the National Federation of Music Clubs. This organization publishes an annual booklet *Hymns of the Month*, containing the texts and tunes of 12 hymns along with biographical data on authors and composers.

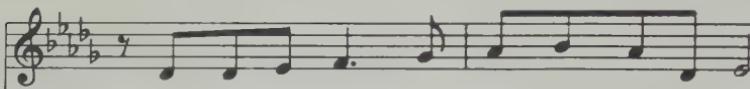
For the year from July 1983

Prepare Us, Lord

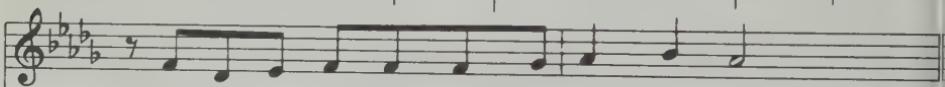
Commissioned by Zion Lutheran Church
Wooster, Ohio, in memory of
Wayne Frary (1898-1982)

Fred Pratt Green, 1903 -

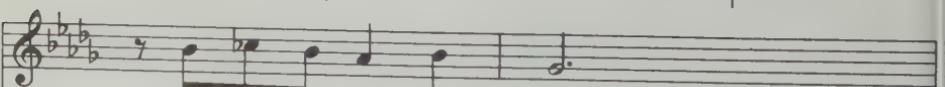
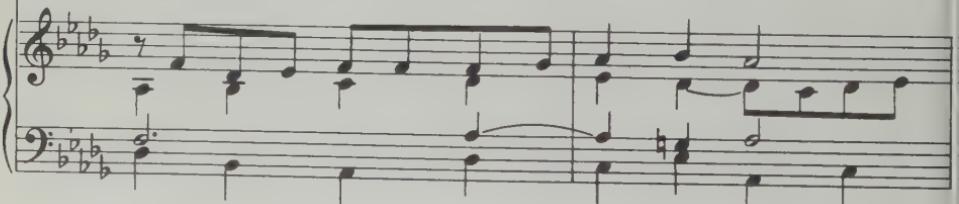
FRARY 10.10.6.D.
Richard Hillert, 1923 -



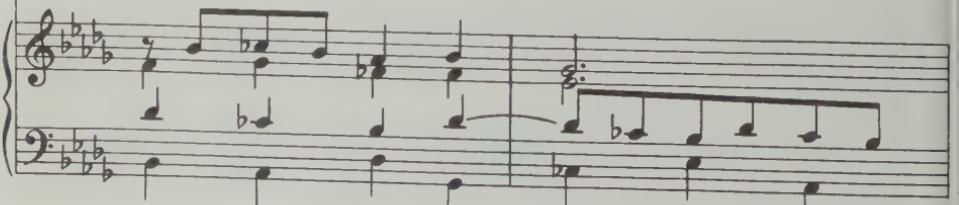
1 Pre - pare us, Lord, in qui - et - ness of mind
2 Here bread and wine pro - claim you died for all
3 A great - er joy than this there can - not be:



To meet you where our jad - ed spir - its find
And nev - er fail to strength-en ev - ery soul
To you com-mit - ted, and by you set free,



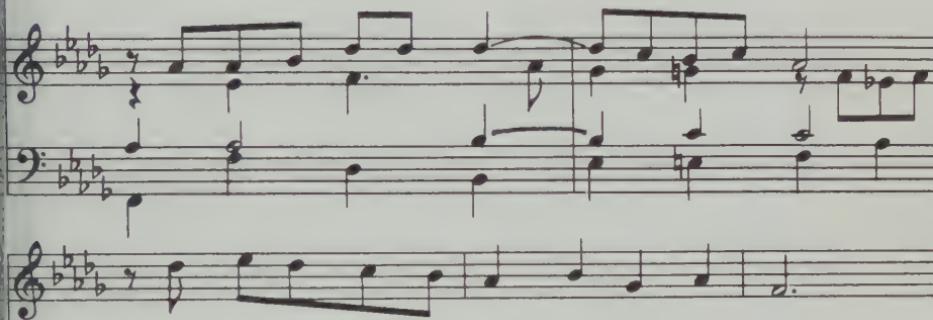
Re - new - al and re - lease;
Who stands in need of grace;
To serve you all our days;



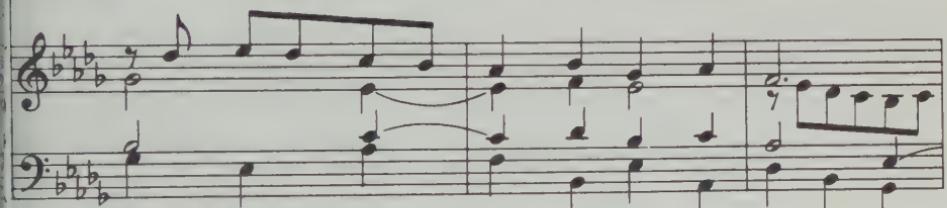


That in this sac - ra - ment
And here, u - nit - ed, each
To of - fer here, with saints

we may not miss
of us a priest,
of ev - ery age,

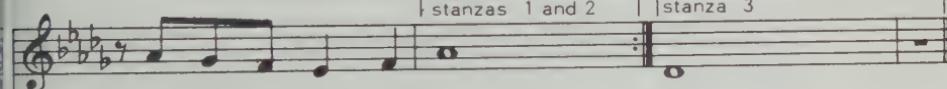


Through nec - es - sa - ry cares, or care-less - ness,
We cel - e - brate your love and keep the Feast,
With all who shared our Christ - ian pil - grim - age,

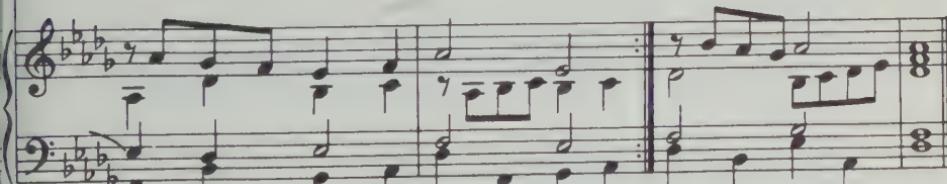


stanzas 1 and 2

stanza 3



Your leg - a - cy of peace.
Your peo - ple in this place.
Our nev - er end - ing _____ praise.



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Tune and setting copyright © 1983 by Richard Hillert. Used by permission.

through June 1984 the hymns chosen by Mrs. George Widmer, Chairman of the Hymn of the Month and Sacred Music for the NFMC, are as follows: "God of Our Fathers, Whose Almighty Hand" (July), "My Faith Looks Up To Thee" (August), "Sun of My Soul, Thou Savior Dear" (September), "O Zion Haste" (October), "O Could I Speak the Matchless Worth" (November), "Hark! the Herald Angels Sing" (December), "Rock of Ages, Cleft for Me" (January), "Guide Me, O Thou Great Jehovah" (February)—with the Hastings tune ZION rather than the Welsh CWM RHONDDA, "Jesus Shall Reign" (March), "He Lives" (April), "Come, Thou Fount of Every Blessing" (May) and "Lord Jesus, I Love Thee" (June).

Hymns (1779) and *Hymns of the Saints* (1981).

The first of these publications, titled *A Concordance to "The Olney Hymns"* of John Newton and William Cowper, was compiled by E. Bruce Kirkham. This work of 1188 pages covering some 61,978 words of the collection's 348 hymns and three poems is published in microfiche and is available for \$19.95 from Heather Press, Route 3, Box 352, Muncie, Indiana 47302.

The second publication, *A Concordance to "Hymns of the Saints,"* was compiled by Barbara Lee and Hale Collins and published this year by Herald Publishing House, Independence, Missouri. The computer generated 42,000 entries from this RLDS hymnal which were edited to reduce the book to manageable form by omitting such common words as "a," "and," "I," "me," etc. In contrast to the 1188 pages of the concordance to *Olney Hymns*, this concordance has only 385 pages and is published in book form.

Two Hymnal Concordances Published

Recently concordances have been issued for two hymnals which are more than 200 years apart, *Olney*

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Advent and Christmas Hymn Anthems

Reviewed by Paul Wohlgemuth, Professor of Music, Oral Roberts University, Tulsa, Oklahoma.

Edited by Paul Hammond, Associate Professor of Music, Ouachita Baptist University, Arkadelphia, Arkansas.

Child In A Manger arr. by John Rutter. Oxford, 42.464, 1978, 40¢, SATB, Piano, Organ, or Orchestra.

This arrangement of a Gaelic melody has been set to words written by the composer. This familiar tune BUNESSAN has become known with the text "Morning Has Broken." Stanzas one and two are sung in unison by women and men respectively. On stanza three a three-part treble harmonization is set over the men singing the melody a cappella and then ends with a four-part har-

monization. The creative accompaniment brings a completely fresh sound to this familiar tune. The vocal parts are not difficult but it will take a good pianist or organist to play adequately the interesting accompaniment.

The Holly and the Ivy arr. by John Rutter. Oxford, 1979, 50¢, SATB, Piano.

This traditional English carol has been set in a new style with the same creative touch given to so many of John Rutter's other choral pieces. The

simple unison first stanza expands to a duet in stanza two and to four parts in stanza three. Stanzas four and five become more complicated using compositional devices such as imitation, sequence, and hemiola ending in a pianissimo presto phrase. The piano accompaniment is quite difficult. Parts for instruments are available.

O Come, All Ye Faithful arr. by Everett Titcomb. C. F. Peters, 6399, 1962, 90¢, SATB, Organ, Brass.

This setting from the early 1960s is worth consideration by young church choir directors not acquainted with Everett Titcomb's work. It is written for both organ and brass accompaniment. Separate brass parts are available. It is basically easy and can be used effectively with the congregation. With the exception of stanzas four and five which are the same, each stanza is new in its treatment, resulting in a solid choral arrangement. Also included is the full Latin text of "Adeste Fideles."

Jesu, Good above all Other by Healey Willan. C. F. Peters, 6676, 1964, 75¢, Two-part, Organ or Piano.

This hymn-anthem based on the tune *QUEM PASTORES* is set to the words of Percy Dearmer, a prominent early 20th-century hymnologist and Anglican vicar. This very accessible piece is written for Soprano I and Soprano II and would be enjoyable for any treble choir. Even though it was first published nearly 20 years ago, it is worth serious consideration.

My Dancing Day arr. by Alex Wyton. H. W. Gray, GCMR 3459, 1982, SATB, Optional Keyboard.

Based on a familiar English carol taken from *Sandys*, 1833, the 12th-century text provides a carol for many seasons. The editor suggests the

use of the following stanzas for the different seasons: Christmas and Epiphany—vv. 1, 2, 3, 4; Lent—vv. 1, 5, 6; Passiontide—vv. 1, 7, 8, 9; Easter and Ascension—vv. 1, 10, 11. The refrain can be sung by the congregation. Its multiseasonal use makes this arrangement very functional. The tessitura for the sopranos is a little high in the fourth stanza but not prohibitive. Taking the cue from the text and tune the editor suggests the music style to be "bouncing happily."

Chill of the Nightfall by Robert Kircher, arr. by Dick Bolks. Beason Hill, AN-3900, 1982, SATB, Keyboard.

The text by Timothy Dudley-Smith is well characterized by both the melodic line and the minor tonality. The considerable amount of dialogue between men's and women's voices gives it a descriptive style. The range is generally comfortable in all voices and is not difficult.

Chill of the Nightfall by Hal H. Hopson. Agape, HH 3919, 60¢, SAB, Keyboard.

This same text is set to the Gaelic melody *BUNESSAN* that is especially well known with the "Morning Has Broken" text. The first stanza begins in unison with the subsequent stanzas alternating with SAB harmonized settings. The imitative style of the second stanza is contrasted with a somewhat more chordal style in the fourth stanza. It is well crafted for SAB choir and will be appreciated by both choir and congregation.

Lully, Lulla arr. by Carlton Young. Agape, RS-7705, 1980, 80¢, SAB, Handbells and/or Keyboard.

The familiar Coventry Carol is here given a suitable SAB choral setting. With the first and third stanzas sung

in unison the second stanza is harmonized. Most SAB choirs should easily handle this piece. Greater attention and rehearsal time will need to be given to the bell choir with its continuous motion of eighth notes. Handbell parts are separately printed on the last pages.

Hymns for the Christmas Season arr. by Herbert Colvin. Word, CS-2986, 1980, 60¢, SATB, Congregation, Keyboard.

Herbert Colvin has arranged free hymn accompaniments for choir and congregational singing with high voice descants for the following carols: "O Come, All Ye Faithful," "What Child Is This?," "Silent Night, Holy Night," and "Away In a Manger." Since the hymnal can be used by the congregation, octavos need to be purchased only for organist, director, and high descant singers. The free accompaniment is easy enough for the modestly trained organist.

Joy to the World by George F. Handel, arr. by Bill Wolaver. Word, CS-3044, 1981, 60¢, SATB, Keyboard.

Taken from the collection "This Is Christmas," Bill Wolaver recasts one of the most familiar Christmas carols into a quasi-contemporary style with its rhythmic and accompanying stylings. Its upbeat mood presents an alternate arrangement suitable for certain types of congregational tastes. High school groups should perform this arrangement very well.

Silent Night, Holy Night by Franz Gruber, arr. by Paul Sjolund. Walton, W2345, 1982, 75¢, SATB, Semichorus or solo, Organ or Piano, Optional Oboe or Flute.

Paul Sjolund's arrangement is set with a gentle contemporary flare. Its

stylized accompaniment, humming or neutral vowel backing to an alto solo or semichorus line, and contemporary chord progressions develop a picturesque mood enhanced by the oboe or flute. Parts for oboe or flute are printed separately on the back page. If you are looking for an up-to-date approach to "Silent Night," you should consider this arrangement. It is moderately easy but competent soprano and alto sections are required.

Good Christians All Rejoice! arr. by Gilbert M. Martin. Hinshaw, HMC-561, 1982, 70¢, SATB, Keyboard.

Based on the 14th century German melody, IN DULCI JUBILO, Gilbert Martin has produced yet another interesting new arrangement. Most of the stanzas are set to unison or two-part voices moving through three keys to the final cadence which calls for divisi voices with the tenors and sopranos in high range. This well-crafted composition is carried along with a very creative keyboard accompaniment. Its dramatic element is enhanced by the use of energetic rhythmic accompaniment, melodic augmentation, and modulations. Its festive mood makes for an interesting choice for a Christmas program. Adapting from inclusive language, the traditional text of "Good Christian Men" is changed to "Good Christians All."

The Angel Gabriel arr. by Robert H. Young. Gentry, G-478, 1982, 50¢, SSAATTBB, a cappella.

This Basque carol is tastefully set for a larger choir requiring vocal combinations of TTBB, SATB, SSA, and ending with full eight-part chords. The rhythmic play of a mixture of 6/8, 9/8, and 12/8 meters accommodates the demands of the

text. The contrasting use of vocal forces adds interest and color to the composition. Special attention will need to be given to intonation with some unexpected progression of chords. The gentle beginning marked "tenderly" progresses to a festive ending on the word "Gloria."

Infant Holy arr. by Craig S. Kingsbury. Gentry, G-498, 1982, 50¢, SATB, Organ.

This setting of a familiar Polish carol uses a nearly continuous eighth-note running pattern with a goodly amount of suspensions tying phrases together. Singing with the suggested andante pace provides an attractive mood piece. It is moderately easy.

Sing We Now of Christmas arr. by Fred Prentice. Gentry, G-469, 1982, 65¢, SSAATTBB, a cappella.

Based on a French carol, the melody is introduced in unison by sopranos and simply dances along, followed by a variety of vocal combinations. A playful tossing of melodic lines between women's and men's voices leads to a fortissimo, full-bodied final chord. A large choir would greatly enjoy the style and mood of this arrangement.

Ding, Dong, Merrily on High arr. by G. Alan Smith. Broadman, 4561-05, 1982, SATB, Piano, Handbells.

This is a charming setting of a French carol that the arranger states should be performed "with a bright lilt." Both the vocal and accompaniment parts generally are not difficult. The off-beat pattern in the piano accompaniment will need rhythmic clarity. It should be an enjoyable carol to sing.

Savior of the Nations, Come arr. by Donald Busarow. Fortress, 3-8305, 1983, SAB, Congregation, Flute (Recorder), Organ.

Based on the chorale tune, NUN KOMM, DER HEIDEN HEILAND, this setting is anything but dull and somber. By contrast the style marking is "leisurely dancing." The extended two and one-half page instrumental introduction appropriately sets the joyful mood. The quasi-theme-and-variations style in its six stanza form is interesting. The imitative treatment given to the choir on stanzas three and six may be a bit difficult for some choirs. Nevertheless, rehearsal time spent on this arrangement will be worthwhile.

The Hymns of Martin Luther (Volume I, Advent-Christmas) arr. by Paul Bunjes, Richard Hillert, Carl Schalk. Concordia, 97-5453, 1978, \$5.75, Choir Score, 97-5459, Instrumental Parts, 97-5460, SATB, Organ, Instruments.

This excellent collection of choral settings appropriate for Advent and Christmas is the first of a set of five volumes. Based on Luther's hymns, they are mostly unison, two or three-part vocal settings with a few four-part harmonizations. You will find the new harmonizations refreshing. The three capable arrangers have kept the accompaniments simple to accommodate the various suggested instrumental additions. Helpful explanatory notes on the translation, texts, and tunes are given at the back of the book. The editor states that "this collection of Luther's hymns is designed to provide simple and attractive settings (voices, organ, and one or more descanting instruments) of those great melodies for practical use in parish worship." It is a good source for this year's celebration of

he 500th anniversary of Martin Luther's birth. The vocal writing is not complicated and the total collection is highly recommended.

Wake, Awake for Night Is Flying by Philipp Nicolai, arr. by Richard W. Gieseke. Concordia, 98-2566, 1982, 30¢, SAB, Organ.

If your choir is small and you are looking for an SAB chorale setting for Advent, this may be your choice. Based on the chorale tune, WACHET AUF, stanza one is sung in unison, stanzas two and three in parts, and stanza four in unison with descant. An unusual option is the choice of an alternate text "Rise! To Arms! With Prayer Employ You." This Advent hymn arrangement has substance and depth.

Ye Who Have Vain Fears arr. by John Seagard. Augsburg, 11-2124, 1982, 35¢, SATB, a cappella.

A traditional French tune is set here to a somewhat unfamiliar text. Its strophic form ending in an "Alleluia, Kyrie eleison" makes it especially adapted for a worship service and is appropriate for use throughout the year. Its one-page format makes possible its low cost.

Good Christian Friends, Rejoice and Sing! by Melchoir Vulpius, arr. by B. Wayne Bisbee. Augsburg, 11-2082, 1982, SA, SAB, or SATB, Two Treble Instruments, Bass Instrument, Triangle, Tambourine.

If you are looking for a Christmas hymn-anthem with a rhythmic challenge, this may be it. The constant mixing of meters such as 6/8, 2/4, 8/8, 7/8, 3/4, 4/4, and 3/8 afford a variety of interesting rhythmic possibilities. The choral parts are relatively easy; however, the keyboard accompaniment requires an

accomplished musician. The two treble instruments call for trumpets, oboes, flutes (8va) or clarinets while the bass instrument may be trombone, cello, bassoon or bass clarinet. This is definitely a new style setting of the old chorale tune, GELOBT SEI GOTT.

The Chancel Choir of the Highland Park Presbyterian Church, Dallas, Texas, has for some years commissioned Walter L. Pelz to arrange a series of familiar Christmas carols. The seven carols listed below represent styles from early chants to our most common carols and are exceptionally functional for both small and large church choirs. The judicious choice of instruments including handbells, harps, strings, organ, piano, and brass are appropriately matched to each arrangement. These are exceptionally well written and should pose few problems for any choir. Highly recommended.

Angels We Have Heard on High arr. by Walter L. Pelz. Augsburg, 11-2136, 1982, 70¢, SATB, Organ.

Coventry Carol arr. by Walter L. Pelz. Augsburg, 11-2139, 1982, 60¢, SATB with Harp or Keyboard.

Good Christian Friends, Rejoice arr. by Walter L. Pelz. Augsburg, 11-2140, 1982, 70¢, SATB, Organ, optional Handbells.

Oh, Come, All Ye Faithful arr. by Walter L. Pelz. Augsburg, 11-2143 (instrumental parts, 11-2144), 1982, 75¢, SATB, Organ, Two Trumpets, Two Trombones.

Of the Father's Love Begotten arr. by Walter L. Pelz. Augsburg, 11-2145, 1982, 75¢, SATB, Organ, Oboe, Handbells.

On Christmas Night arr. by Walter L. Pelz. Augsburg, 11-2146, 1982, 70¢, SATB, Handbells.

Joy to the World by George F. Handel, arr. by Walter L. Pelz. Augsburg, 11-2157 (instrumental parts, 11-2158), 1982, 75¢, SATB, Organ, Two Trumpets, Horn in F, Trombone, Tuba.

Carols of Many Lands (Volume 3) arr. by David N. Johnson. Augsburg, 11-9106, 1982, \$1.50, Mixed Voices with varied Instruments.

This collection is a sequel to Volume 1 (1979) and Volume 2 (1980). Here is an excellent group of Christmas carols representing the countries of America, Austria, England, France, Germany, Hungary, Mexico, and Spain. The collection is characterized by the use of unfamiliar tunes and texts, tasteful arrangements, and all ten carols are usable for both modest and larger choral groups. Of particular interest is the variety of accompanying instruments used including Orff instruments. It's a good resource for a Christmas program of international flavor. Reasonably priced, it is a good buy.

A CHRISTMAS TRIPRYCH arr. by Richard Proulx.

These arrangements are grander than most settings that include the congregation. The involved and somewhat difficult choral parts require a rather competent choir. At the same time, they are creative in the use of themes and harmonizations. The instrumental accompaniments are excellent.

I. O Come, All Ye Faithful arr. by Richard Proulx. G.I.A., G-2075, 1977, 60¢, SATB, Organ, Congregation, Strings ad lib.

II. O Little Town of Bethlehem arr. by Richard Proulx. G.I.A., G-2076, 1977, 60¢, SATB, Organ, Congregation, Strings ad lib.

III. Joy to the World arr. by Richard Proulx. G.I.A., G-2077, 1977, 60¢, SATB, Organ, Congregation, Strings ad lib.

Infant Holy, Infant Lowly arr. by Richard Proulx. G.I.A., G-2376, 1981, 70¢, SATB or Unison, Cong. and String Quintet (Optional: Oboe or Trumpet, Triangle, Organ).

Using a variety of instruments, Richard Proulx has arranged this Polish carol as a type of production number. Although well crafted it may be slightly overarranged, especially in the second stanza with the "oo" vowel doubled by strings, adding a florid background to the text sung by men as a duet. Nevertheless, it may serve well for a special desired mood or expression in a Christmas service or program. It warrants being considered.

Let All Together Praise Our God by Nicolaus Hermann, arr. by Noel Goemanne. G.I.A., G-2416, 1981, 70¢, SATB, Congregation, Organ, Two Trumpets and Timpani.

Although the chorale text deals with a broad spectrum of subject matter it does contain themes related to the Christmas season. Based on the melody, LOBT GOTT, IHR CHRISTEN, the arrangement uses various voice combinations, imitation, rhythmic alteration, harmonizations, and diverse use of instruments. Some chord progressions seem a bit awkward. The ranges are generally comfortable with the exception of a few high C's in the soprano line.

CAROL CONCERTATOS

G.I.A. Publications has set out to provide a diverse and captivating series of arrangements of familiar carols in which the congregation has a prominent part along with the choir. The excellent quality of these settings is enhanced by the unusual accompaniment in most cases of string quartet instead of the usual brass groups or woodwind descants. Interesting variations of the use of compositional techniques include having the melody shared by various voice parts, descants, varied voice groupings, and rhythmic and harmonic variations. They all contribute to a most interesting set of carol concertatos. Even though ranges are generally safe for most choirs, the range for the sopranos is at time high. This series is highly recommended and can provide a new and interesting atmosphere for the singing of old Christmas carols.

What Child Is This arr. by Robert J. Powell. G.I.A., G-2446, 1981, 70¢, SATB, Congregation, Organ, Strings.

Angels from the Realms of Glory by Henry Smart, arr. by Eugene Englert. G.I.A., G-2513, 1982, 60¢, SATB, Congregation, Organ, Two Trumpets.

Angels We Have Heard on High arr. by Robert J. Powell. G.I.A., G-2521, 1982, 80¢, SAB, Congregation, Organ, String Quartet (String parts available).

Silent Night (STILLE NACHT) by Franz Gruber, arr. by Robert J. Powell. G.I.A., G-2522, 1982, 70¢, SATB, Congregation, Organ, String Quartet (String parts available).

The First Nowell arr. by Robert J. Powell. G.I.A., G-2532, 1982, 80¢,

SATB, Congregation, Organ, String Quartet (String parts available).

Hark! The Herald Angels Sing by Felix Mendelsohn, arr. by Robert J. Powell. G.I.A., G-2533, 1982, 70¢, SATB, Congregation, Organ, String Quartet (String parts available).

It Came Upon the Midnight Clear by Richard S. Willis, arr. by Robert J. Powell. G.I.A., G-2534, 1982, 70¢, SATB, Congregation, Organ, String Quartet (Strings parts available).

O Little Town of Bethlehem by Louis H. Redner, arr. by Robert J. Powell. G.I.A., G-2535, 1982, 70¢, SATB, Congregation, Organ, String Quartet (String parts available).

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Lutheran Worship. Prepared by the Commission on Worship of the Lutheran Church-Missouri Synod. Published in 1982 by Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis, MO 63118. Pew edition: \$10.00. Accompaniment for the Liturgy: \$18.00. Accompaniment for the Hymns: \$12.50. Altar Book: \$25.00.

With the publication of *Lutheran Book of Worship (LBW)* in 1978, Lutherans in North America began using the work of the Inter-Lutheran Commission on Worship (ILCW) which began in 1965. This present volume is a revision of that worship book, preserving most of its format and layout as well as much of its content. Like the rest of American Lutheranism, the Missouri Synod was ready for a new worship resource. In a year and a half, it has already sold over 650,000 copies.

Lutheran Worship (LW) contains 1,005 pages of liturgy, Service pro-

pers, hymns, and indexes. The Church Year Calendar opens the book and leads into the section on the Propers of the Day. Here the revised introits, collects, graduals, appointed readings, and verse are found for each day. The introit is provided with a chant line selected from among the ten psalm tones included after the psalter. The introits and graduals are pointed, both to be sung to the accompanying tone. Two lectionary systems are included for use: a revision of the traditional one-year series as well as the Lutheran adaptation of the three-year Roman Catholic Ordo. There are three liturgies for the Divine Service in LW: the Common Service of 1888 (slightly revised from *The Lutheran Hymnal*, 1941) (TLH); the liturgy prepared by the ILCW (slightly revised also); and Luther's *Deutsche Messe* of 1526. Divine Service II is presented in two musical settings corresponding to settings one and two of LBW (R. Hillert and R. Nelson).

Following the Eucharistic liturgies are liturgies for: Holy Baptism, Confirmation, Matins and Vespers (adapted from TLH), Morning and Evening Prayer and Prayer at the Close of the Day (ILCW), Responsive Prayer I and II (Suffrages), the Bidding Prayer, the Litany, Propers for Morning and Evening Prayer, a daily lectionary, Corporate and Individual Confession and Absolution, and Holy Baptism in case of emergency. LW also includes Luther's *Small Catechism* in its 1943 translation for both public and private use. In the liturgies, the ICET (International Consultation on English Texts) is used extensively, but small changes are made. The creed translations are peculiar to this book and the new Lord's Prayer text is altered in the sixth petition. Unfortunately, Divine Service I uses one set

of translations for parts of the liturgy and Divine Service II often uses another. This can only lead to confusion when moving from one to the other (e.g., "P: The Lord be with you. C: And with your spirit/And also with you"). Luther's admonition to stand by one translation for pedagogical purposes could have been remembered here!

The hymnal begins, as does LBW, with canticles and chants (11 here), presents 391 hymns, and then concludes with 18 "spiritual songs," for a total of 509 hymns and songs. Though a longer worship book than LBW by 45 pages, LW devotes that extra space to liturgy rather than to hymnody. A breakdown of the hymnody by century reveals a fairly balanced picture, much more than was the case in TLH. Its weakness, or its predisposition, however one prefers to view it, is clearly seen in the small number of 20th century hymn texts included—only 48.

The first major section of the hymnal is "Canticles and Chants." The emphasis here is on chants for the Ordinary, with the addition of some Office chants and other canticles. Unfortunately, the section is quite repetitive of other portions of the book. It often repeats chants found with full harmony elsewhere. With four musical settings of Holy Communion as well as two each of Matins and Vespers it would seem that these extra chants are a bit superfluous. The inclusion of the plainsong "Credo" (#4), however, is a fine addition as well as the "Victimae Paschali Celebration" at #10.

In general, the hymns included in the book show a healthy appreciation of ecumenical hymnody, adding to the commission's desire to make the book a witness to Lutheranism's role as part of the Church catholic

though the word "catholic" seems unnecessarily shunned). As one would expect of the successor to *TLH*, Lutheran hymnody, especially the *horales* of the beloved German Lutheran hymnwriters and composers, is very amply represented. One wonders if, perhaps, there is still an overemphasis on these hymns. Some of the less familiar ones could have been easily omitted in favor of some hymns of other ethnic traditions and periods (e.g., Scandinavian, Black, and Asian hymns as well as other contemporary hymns of high quality).

The Church Year portion of the hymnal, as is usually the case in Lutheran hymnals, is quite strong both theologically and musically. The hymns chosen include many of the best hymns in the Christian tradition. The hymns listed under "Lesser Festivals" are not labeled according to liturgical day (following *LBW*). It would be helpful to know at a glance for which day each is intended (as was done in *TLH*). One wishes that this section could be somewhat amplified. If the Church is to restore the celebration of the lesser festivals to regular Church life, the Church's hymnals need to provide suitable hymns proper to such celebrations.

The majority of the hymns in the section on the Divine Service come from Lutheran sources, as one would expect. Though generally a well-chosen section, the sacramental hymns are disappointing both in number as well as scope. There are only six baptismal hymns, all but one of which have 18th century texts. Truly missed from *LBW* are hymns such as "We Know That Christ Is Raised," "Praise and Thanksgiving," and "This Is the Spirit's Entry Now," all contemporary texts which add a needed emphasis upon baptism as

entrance and incorporation into the Body of Christ. Much the same can be said about the Eucharistic hymns. The emphasis on the Real Presence is clearly visible, but there is hardly a reference to the Eucharist as the sign of the Church's unity and but a few words on the Eucharist as eschatological banquet. Unfortunately not included from *LBW* are such hymns as "Praise the Lord, Rise Up Rejoicing," "Thee We Adore, O Hidden Savior," and "We Who Once Were Dead." The inclusion of "Here, O My Lord, I See You Face to Face" (#243) and "Sent Forth By God's Blessings" (#247) are welcome additions to this collection of Communion hymns.

The section on "society" also bears comment. The inclusion of such a section in any contemporary hymnal is self-evident in light of the times in which we live. The hymns here are chosen with care and ought to be widely used. This writer would not have felt overburdened had a few more appropriate hymns been included here, especially hymns in the vein of "Lord, Whose Love in Humble Service." "Love in Christ is Strong and Living" (#376), though located elsewhere, is an excellent new hymn appropriate in this area as well.

LW follows *TLH* in reserving certain hymns for the category of "spiritual songs." These are often among the favorites of many Christians, but they have limited liturgical value and, perhaps, lack the depth of the hymns located earlier in the book. One questions whether such a classification is of value. Does it not become highly subjective when one has to judge which hymns are "in" the book proper and which are "out?" The answer is obvious when one compares those so listed in *TLH* that have "made it" into the hymnal proper of *LW*.

The compilers of LW encourage the traditional practice of alternatim singing of hymns between choir and congregation. To aid in this, they have printed hymns side by side with alternate harmonies. This is seen at #120-121 with O WELT, SIEH HIER/O WELT, ICH MUSS DICH LASSEN," at #236-237 with JESUS CHRISTUS, UNSER HEILAND" and at #329-330 with ERHALT UNS, HERR/HERR JESU CHRIST, DICH ZU UNS WEND." "VON HIMMEL HOCH" is divided into two hymns at #37-38 with different harmonization, a valiant attempt to have this beautiful hymn sung in its entirety during the Christmas season.

With the publication of LBW in 1978 there has been much discussion in Lutheran circles about the harmonization of hymns. LW is more traditional in general than LBW, though it shares some of the same concern for providing interesting harmonies for organists and singers. Two examples of this are a comparison of JESU, MEINES LEBENS' LEBEN" (LW 94, LBW 97), where LW retains a simpler rhythm which allows for four-part singing and LBW alters the rhythms and the harmonization; and LASSET UNS MIT JESU ZIEHEN" (LW 381, LBW 487) where LW returns to a traditional 18th century harmony while LBW uses a contemporary harmonization with a slow-moving bass line. LW, like LBW, will often present a different harmonization for a hymn which appears more than once in the book; however, this is done less frequently and more conservatively than in LBW. The same holds true for parallel presentation of chorales in both their rhythmic and isometric forms. EIN' FESTE BURG" is found in both (with different texts!) while "NUN DANKE ALLE GOTT" and "WIE SCHÖN LEUCHTET" are only presented in rhythmic form.

LW offers much beauty and depth to the worship life of the Lutheran Church. While having as its goal the faithful transmission of the Church's historic faith, it still shows creativity and a good sense of the contemporary state of the Church. It is the symbol of a largely ethnic Church broadening to include the backgrounds and heritages of the people who now compose its members. In this it has fared well, even while it has moved cautiously. The choice of hymns which seeks to be representative of all periods of Church history and the enlargement of the musical repertoire lend a greater sense of ecumenicity to this hymnal than to its predecessor, THL. It has shown a serious concern with translations, revising some used in LBW (most notably, "Lift Up Your Heads, You Mighty Gates" LW 23, in contrast to "Fling Wide the Door," LBW 32) and retaining others. In many instances, LW is more consistent in using contemporary pronouns in reference to God. A problem still appears, however, with LW's use of inclusive language. While at times it appears to overcome non-inclusive language (compare LW 297 with TLH 262 and LW 370 with THL 391), it often neglects this principle in such hymns as #316 ("Send men whose eyes have seen the King, etc.") where, hopefully, "men" refers to all humanity, since the Church has both male and female missionaries. The hymns for ordination are also exclusively male-oriented, but one cannot find fault here since the Missouri Synod does not accept the ordination of women. Hymn #252 on marriage uses the old phrase "man and wife" rather than "husband and wife." This is inconsistent with the about-to-be-published *Agenda* which uses the equal phrasing "husband and wife." This writer is not unaware

If the whole problem of altering texts and of the disagreement on the need to replace "men" with a more inclusive word when referring to all humanity. One should be consistent, however, whatever position one takes. Otherwise the changing of texts becomes entirely subjective.

In the introduction to the book the commission writes:

... the Commission on Worship offers this book for the enlivening and strengthening of worship, with gratitude for all those who have served the worship of our Lord and with prayer that it may be serviceable to him and his people for the saving Gospel's sake.

This reviewer certainly feels that the commission's goals are well met by his fine worship book.

The Rev. Theodore W. Asta
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bibliotheca Hymnologica (1890)
edited by Robin A. Leaver. 1981.
Charles Higham (SPCK), Holy Trinity
Church, Marylebone Road, London
NW1 4DU £3.00.

Bibliographies of collections of English hymnody are rather rare in general. Those in particular for the 19th century, a time when hymn writing and hymn book compiling and publishing was expanding so rapidly, are almost non-existent. Indeed Robin A. Leaver contends that there is no hymnological bibliography for the many hymn books produced during the late eighteenth and nineteenth centuries".

The above quotation is from Leaver's Introduction to the 1981 facsimile reprint of Charles Higham's *bibliotheca Hymnologica* (1890). This booklet of 107 pages (including

indices) was originally a sale catalogue but remains today as a short-title listing of English hymn book production between 1750 and 1850. It also contains some information on a few earlier and foreign editions.

Its compiler was William Thomas Brooke (1848-1917) who was a business man, but, thanks to his acquaintance with the humble Baptist shoemaker turned hymnologist, Daniel Sedgwick, he became one of the most knowledgeable men of his day in the field of English hymnody.

The publisher, Charles Higham (1815-1920) was a specialist book seller in second-hand theological literature who acquired the libraries of several well-known hymnal collectors just prior to 1890 and presented for description a hymnological collection that Brooke claimed in the preface to be "the largest of its kind . . . ever offered for sale . . ." Although by no means a complete bibliography, it does list, with occasional annotations, collections not readily recorded elsewhere, especially locally-produced hymnals (many in words-only editions) for specific churches.

Robin Leaver, prominent British scholar and clergyman, has done hymnologists a notable service in making this valuable listing more generally available. The editor's informative introduction is rendered the more attractive by the interspersion of four facsimile title pages from some of the more interesting items in the listing. Moreover, he has made the catalogue quite usable through compiling at the end a series of four indices: by chronology, by principal subjects, by authors, composers, editors, etc., and by place of publication and/or use. Although this reviewer found a few errors in these indices,

they are no more than would be expected in numerical listings of this type.

Until a critical bibliography of hymn books for the 18th and 19th centuries can be compiled (and who better than Robin Leaver to do it!), this Higham catalogue will remain an indispensable hymnological resource.

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Louisville, Kentucky

Gradual Psalms in three volumes, Year A, B, C, Church Hymnal Series VI, Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017, ISBN 0-89869-092-7, \$13.25 each.

In attempting to review the publication of a performing edition of psalmody, accessibility and practicality of performance must outweigh any historical, theological and musicological considerations. Richard Crocker, Howard Galley and The Service Music Committee of the SCCM are to be commended for their collections of the *Gradual Psalms*; in all but two minor points, the plainsong verses and refrains are indeed accessible and practical. The format of each collection is well planned so that a choirmaster may tear out a particular psalm for a given liturgical proper and reproduce the required number of copies for performance. (Permission to do this is given in the preface of each copy, making the rather high price a bit more fathomable.) Secondly, the refrains are well-chosen to reflect the mood of the other readings of the day, and the melodies are tuneful and easily remembered by most congregations. The completeness of the collections (every Psalm for each Sunday and Holy Day is set for the entire Eucharistic three-year cycle)

allows the liturgist to choose from any number of possible texts, as well as to include a sung psalm on every Eucharistic occasion, where that tradition is followed. Alleluia verses and tracts for many Sundays are also included, as well as a group of ad libitum Alleluias and Verses to be used at varying times.

The problems then, in a collection as exhaustive as this, are minor, but the system of pointing (assigning words to notes through a "short-hand" system) can be a real stumbling block to the average cantor or choirmaster. Those familiar with plainsong pointing, either from the *English Gradual*, the *Plainsong Psalter* or *The Hymnal, 1940* will find yet a fourth system of pointing used here. At first glance, it seems busy and unwieldy, with two dots, i.e. "the sēa" indicating a slur on each word. A much better system would be to use an underline, or bold face type, or even eliminate the symbol altogether. In pointing systems, less is more, and if one understands the rules of the Psalm tone, elimination of this symbol is probably the best means. The other problem is a seemingly small one, but it is crucial to the understanding of chanting. Word rhythms must prevail over note rhythms, and so long (i.e. white) notes and short (i.e. black) notes must be used only where that particular effect is desired. Often the last note of the refrain is apportioned to a weak syllable, but noted as a long note. In using these Psalms and refrains in service at the cathedral, I have found this to be a continual problem for the congregation; it can be solved only by a sensitive cantor "lining out" the refrain the first time in the proper word rhythm, thus setting the correct example for the congregational refrain which follows.

All are encouraged to try these settings with your congregation and choir, for they will be a refreshing change from the "responsive reading" of a Psalm at the Eucharist, and will be excellent teaching materials to improve congregational singing in all areas of the musical liturgy.

Douglas Major
Associate Organist
and Choirmaster
Washington Cathedral

The Anatomy of Hymnody by Austin C. Lovelace, 1965, 1982. 112p. G.I.A. Publications, Inc., 7404 South Mason Avenue, Chicago, Illinois 60638. \$5.95. (Soft bound).

Anatomy, according to Webster, is the structural make-up of an organism or any of its parts. Hymns, whenever read or sung with understanding, become living organisms. And these organisms are analyzed by Dr. Lovelace in an excellent and unique study of hymn structures.

Many times I have been asked to pass judgment on hymns written by novices. Frequently I have suggested that these writers study and inwardly digest Lovelace's text as they prepare for future writing of hymns. As Lovelace wrote in his preface, "The hymn is one of the most difficult of all poetic forms to master, for its small palette and vast subject matter make demands on technique which give pause to the great poets yet seem to encourage the versifiers—those carefree souls who 'have a feel for meter' and 'can rhyme,' even though the results are doggerel."

Lovelace begins with an introductory chapter on Prosody and Rhyme. Prosody is the systematic study of metrical structure, including varieties of poetic feet and meters, rhymes and rhyming patterns, types of stanzas and strophes, and fixed forms. He sets

the stage for exposition and argument by asking probing questions. Why does a poet choose one pattern of accent rather than another for his or her hymn? Is there a real difference in mood and emotional impact between iambic and trochaic which makes one preferable for a given type of text? Is there some valid reason, whether consciously recognized by the poet, why Long Meter is chosen instead of Short Meter for a particular subject? Is it possible that the vague feeling of unhappiness or inappropriateness sometimes felt toward a hymn is related to the use of wrong accents and meter?

Lovelace then proceeds to answer these questions in considerable and helpful detail in the following chapters which are titled Iambic, Trochaic, Dactylic and Anapaestic Hymns. Then he discusses hymns which have fixed meters. Next Lovelace explains Modulations and Poetic Devices. In each of these chapters, there are copious examples of hymn stanzas and tunes.

Lovelace recognizes, of course, that knowledge of the "skeleton" or metrical design of a hymn does not automatically provide the key for unlocking the spiritual meaning of the text. As the author says, "Underlying all the physical features is the soul of the hymn—man's response to God."

This text, first published in 1965, has been reprinted by G.I.A. Publications in response to many requests. It will be helpful, not only to hymn writers and composers, but also to all persons who desire to understand more fully the various factors which contribute to quality in hymns. Put it in your church library. Highly recommended.

James Rawlings Sydnor
Richmond, Virginia

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